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The DJ Magazine

November 2004

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James L. Venable in his studio

TOOLS

16 **It's Hot** – Special Summer NAMM Edition
New Products
26 **Scoop**
TASCAM X-17 Mixer, CD-X1700 CDP, TT-M1 Turntable Interface
32 **Scoop**
American Audio CDI-500 Tabletop CD Player
36 **The Illuminated DJ**
Five FAQs of Light
38 **Lighting Tech**
Building Better Rigs with Truss
40 **E-Beat**
Scratching with OtsTurntables Free; Grooving with Storm 3.0 and Kinetic

FEATURES

46 **Mobile Beat Grooves in Orlando**
Opportunity Flows at Summer DJ Show
50 **Not Your Typical Show**
Finding Variety in Cruise Ship Gigs, Unique Parties and More
54 **Connect to the Corporate Market**
How to Plug Into More Business Bookings

TECHNIQUES

58 *Reality Check*
Cars and Music: A Magical Combination
60 **Crowdpleaser**
Are You Ready for Same-Sex Receptions?

ENTERTAINERS

64 **DJ All Stars**
Mick and Karen Landi: South African DJ Entrepreneurs
66 **Club View**
DJ Richie Rich: Philadelphia Mix Show Master

TUNES

68 **Song Story**
The Soul of Ray Charles
69 **Music in Motion**
Changing Pace with James L. Venable
70 **Remix Report**
72 **Play Something We Can Dance To!**
Once Upon a Time…at the Princess Ball
74 **Set List**
75 **Music News**

EXTRA TRACKS

82 **Singalong Essentials**
Karaoke Tech Revolution
90 **Extraordinary Events**

NOV 2004 / ISSUE #90

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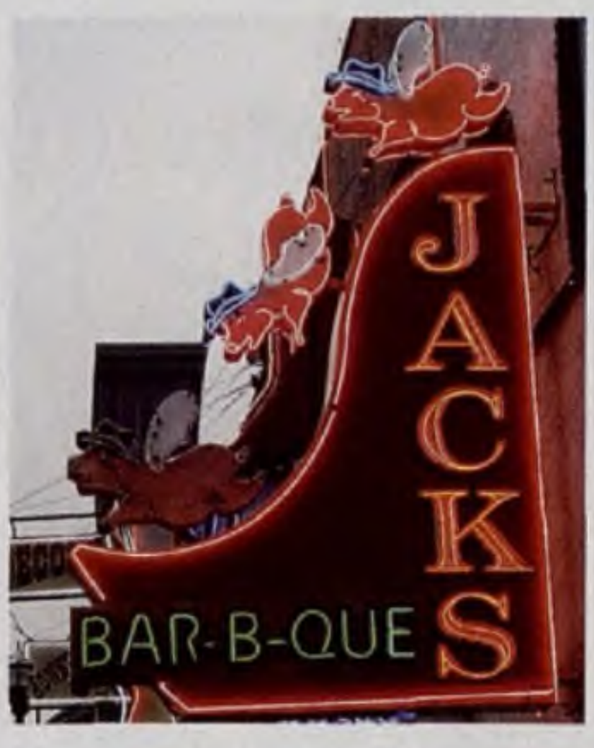
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Spice Up Your Life



Variety is the spice of life. It's a well-worn cliché, I know, but its truth can't be denied. There comes a time in every DJ's career when he or she needs to make a segue into a whole new performance track, just to keep life interesting. From the point of view of the DJ-entrepreneur, there's also the ever-present pressure to find new income streams to keep the cash flow constant or even—joy!—increase it.

In this issue, our aim is to provide some alternate performance ideas—to load up your spice rack, if you will. Jim Weisz takes a look at DJing on cruise ships and at sports events. Editor-at-large Tony Barthel re-examines the opportunities available in the corporate party market in the aftermath of the recent economic downturn, and comes up with some surprising results. Jay Maxwell shares a personal event that might inspire you to greater creativity as you work with the youth market. Mark Johnson tunes in on prospects in the world of car shows.

Maybe spicing up your act would be as easy as introducing a new skill or a new piece of gear to the mix. If you want to add the magic of turntables and special effects to your arsenal, this month's reviews point you in some promising directions. TASCAM's CD-X1700 CD player and the TT-M1 interface that hooks it up to a turntable for scratching CD tracks with real vinyl just might do the trick. Or, the performance features and effects found on American Audio's CDI-500 tabletop player could be your ticket to new inspiration. Our Summer NAMM overview also provides a hefty dose of new equipment possibilities.

The best place to go, if you find yourself in need of a recharge or a course change in your career path, is a Mobile Beat DJ Show & Conference. Nowhere else can you get such a tasty mix of gear, great ideas, and inspiration for your DJ life. Check out our coverage of the latest summer show in Orlando. Then, make plans to spice up your life at the next winter show, next February, at the Stardust in Las Vegas. See you at the buffet!

Dan Walsh, Managing Editor



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Bottom Feeders Eat Away at Real DJs' Revenue

Hello *Mobile Beat*,

I am writing in response to the karaoke problem that was written about in the last issue—about rate-cutting and burning multiple copies. I live in Terre Haute, Indiana, where karaoke has run rampant for the past few years. The same thing happens here. There are a few companies that do it legit, but most burn six or seven copies, work for maybe 100 to 150 bucks at a bar, and even rate-cut each other to get *those* gigs. The bars of course love it, because they don't have to pay anybody any substantial amount of money. It's like a survival of the fittest to eat Spam™ for the week. Not only do these people devalue the DJ and karaoke industry, but they make it difficult for people who want to offer quality service to get a gig anywhere.

I must say, the quality has seriously diminished, as you don't even see good hosts anymore. Another trend around here is to pay a cute college girl, give her about 50 bucks and take care of her bar tab and the owner gets what's left over. It is more of a problem in smaller towns where expectations are lower—more than *Mobile Beat* or other disc jockey services in big cities may realize.

The same thing happens here with DJs in bars. The hot college bar here, where I used to DJ in college and get paid respectable money, now has their bartenders do it for $8.00 an hour. And they don't even DJ—they just burn CDs of songs that they get off the Internet, pre-mix them and stand up there and drink beer all night. If there is a number to turn people in, you should post it, because the problem isn't just limited to a small town in Illinois.

I am sure some people's solution will be to move, but that may not be an option for all Mobile DJs out there. I also work in radio full time at 100.7 MIX-FM as the music director, so I am not solely dependent on mobile income, but if I was trying to make money off playing karaoke or DJing at a bar or club, for the most part, I would look forward to the weekend, when I could eat Macaroni and cheese, instead of the ramen noodles that I enjoyed Monday through Friday. I wish I had the answer for your anonymous letter writer, but I just wanted him to know he was not alone.

Matt Luecking
Owner/Operator of Showtime Music since 1991
[To report illegal music copying and/or performance activities to the RIAA, call 1-800-BAD-BEAT. –Ed.]

On a Lighter Note...

Dear *Mobile Beat*,

Nearing the end of my only "good" Christmas party of the year, a very attractive twenty-something girl came to the DJ booth. I was excited, as I had watched her booty dance for the better part of the last hour—now she was going to talk to me. I eagerly listened as she said, "We're good and drunk now...and ready to karaoke." Funny thing was, I hadn't said the first word about karaoke in the previous three-and-a-half hours. There were no songbooks and no TV. Guests were enjoying themselves just fine, as it was. What would make this person think karaoke? My response was, "I'm sorry, we're not doing karaoke tonight."

Her face dropped. "Come on, break out the karaoke...You know you got it."

"I'm sorry but there is no karaoke here tonight—and this party wraps in 20 minutes."

"You suck!" she responded, and stormed off.

Other notable quotes I've heard (followed by the "appropriate" DJ response):

"Where's your wireless microphone? I thought all DJs had wireless microphones!"
No, that's an extra charge—sorry.

"Hey DJ, where's your computer? I thought all DJs used computers now!"
No, some of us are old fashioned and still use CDs—sorry.

"Mr. DJ—look, we're all over 40 here. Quit playing all this kid rap crap." Five minutes later: "Got that 'Tailfeather' song?" (requested by a fifty-something guest).

"I guarantee you that if you play 'Electric Slide' we will dance."
Gee, I never would have thought of that. I'm only a professional Mobile DJ. We don't know that kind of thing. Thanks for your help!

"Here, play number 11 on my CD. No, wait, I think it's number 14. I can't remember. Just play it!"
Gosh, I only have 1000 CDs here, but I guess that's not enough. By the way, next time you have your car repaired, you might want to take your own set of wrenches with you and demand that the mechanic use yours.

"If you don't play MY SONG next we're leaving."
Bye!

And of course my favorite...

"Quit playing Christmas music."
Gee, I thought it was a Christmas party.

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FAREWELL TO THE KING OF PUNK FUNK





On August 6, 2004, the legendary creator of "Super Freak" and other raw-edged funk hits, Rick James, died in his sleep at the age of 56. Known for his wild life as well as over-the-top stage shows, the artist had settled down during recent years, beginning a new phase of his career.

Raised by his devout Catholic mother in Buffalo, New York, by the early 1980s James (born James Johnson Jr.) had become a symbol of drug-fueled rebellion, extravagance, and sexual abandon. An early stint in the Navy soon went sour and James went AWOL, moved to Toronto, started his music career, and at that point changed his name. In the mid-'60s he formed his first band, the Mynah Birds, which included, among others, Canadian folk-rocker Neil Young.

In the late '60s, James was a staff writer for Motown Records. By the late '70s, he was back in the US for good, and was beginning to combine the rock sound and attitude of the Rolling Stones and Kiss with the hard funk of George Clinton and James Brown. The tightly crafted new style became known as punk funk.

His fifth album, *Street Songs*, released in 1981, catapulted him to world stardom. Powered by the hits "Super Freak," "Give It to Me Baby," and "Fire and Desire," the record went double-platinum and took up residence in the *Billboard* Top 100 Album chart for 54 weeks. Amazingly, the smash "Super Freak" was actually an afterthought—a song based on some post-production riffing James was doing on his bass in the studio.

James enjoyed subsequent hits on Motown Records and later on Reprise Records, but nothing that reached the level of *Street Songs*. He had since turned to "clean" living and embarked on a new quest for musical success, his latest release being 1997's *Urban Rapsody*. The title indicates some of the content: guest appearances by Snoop Doggy Dogg and other rappers. James had dismissed his earlier denunciation of hip-hop—the very music that he so deeply influenced—as just "an artistic ego trip."

In 2004, James seemed poised for renewed success, with a new album completed and being readied for release. Recent appearances included a performance of his hit "Fire and Desire" with Teena Marie at the BET Awards, and as a guest on Comedy Central's hot *Dave Chappelle Show*.

Ravers ROAR at Capitol



At press time, the National Dance and Music Rights Alliance or ROAR! (www.roargroup.org) had scheduled its third annual gathering of electronic music fans, world-renowned DJs, and political speakers at the US Capitol for September 18, 2004. The focus: to protest against an apparent government attack on the live music industry.

Last year Congress passed the controversial RAVE Act. This year Congress is considering two more related laws: the CLEAN-UP Act (HR 834) and the so-called "Ecstasy Awareness Act" (HR 2962). The new laws will impose fines of up to 2 million dollars and jail time as long as 20 years for music event promoters and venue owners found guilty of breaking them. While the laws are all aimed at curbing the abuse of ecstasy and other drugs among young electronic music fans, ROAR! holds that the measures broaden the government's powers to a scope that threatens the promotion of just about any live music event. To quote from the Ecstasy Awareness Act: "Whoever profits monetarily from a rave or similar electronic dance event, knowing or having reason to know that the unlawful use or distribution of a controlled substance occurs at the rave or similar event, shall be fined…"

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American DJ Lights Up Dream House for YMCA



American DJ is helping to light up the dreams of a lucky Cleveland-area individual who will win a brand-new $450,000 home—and also supporting a good cause. The company has become a sponsor of the Lake County (Ohio) YMCA Dream House 2004, one of the largest annual special-event fundraisers in the nation.

Every year, a new Dream House is constructed from scratch, with the aid of builders, designers, landscapers and suppliers who donate their time and provide materials and products at low cost. The showcase home is then raffled off to raise funds for the YMCA's programs and facilities. Now in its 11th year, the Dream House project has raised a total of more than $1.45 million for the YMCA.

This year's 3,200-square-foot home contains an impressive entertainment center, which features a *Saturday Night Fever*-style disco with a 12' x 12' dance floor. American DJ provided (at cost) the components for the disco's eye-popping light show, including a mirror ball, flashing strobes, police beacons, a fog machine, and other effects.

Scott Davies, General Manager of the American DJ Group of Companies, said that he was honored to have his company's products chosen for the project. "The YMCA Dream House is an innovative, well-run project that benefits a good charitable cause, and we are proud to be associated with it," said Davies.

Karaoke Goes Direct

Priddis Music recently announced its partnership with WWAMP, Inc (World Wide Association of Music People) to promote karaoke through direct sales. "This is the Avon or Mary Kaye approach to selling karaoke," said Rick Priddis, President of Priddis Music. "It provides a unique opportunity for individuals to make a good, ongoing income, doing something they love." Through WWAMP, direct sellers, called "Independent Retailers" will promote the Karaoke Music Club, which is loosely formatted after other record clubs. DJs, KJs, voice teachers and anyone else who loves singing karaoke are prime candidates for this opportunity.

Under the program, Priddis handles all order fulfillment and provides all sales materials. "Indies" automatically get credit for any order submitted by a customer, as long as their Indie ID number is attached. They place their ID number on everything they hand out, such as brochures and links from their personal Web sites. After a customer joins the Karaoke Music Club, the Indie's ID number remains connected to that Club member in the WWAMP computer system, ensuring continued profits over time.

While this is not a "multi-level" program, Indies can become "Distributors" by signing up other Independent Retailers. Distributors automatically receive a profit from sales made by these Retailers. This type of Retailer/Distributor set up should make the program attractive to brick and mortar dealers as well. A dealer can recruit his customers to sell karaoke to their friends and students.

"I've seen lots of changes in the industry," said Priddis. "Any business that is going to prosper has to adapt to the times. I see direct selling as a way for everyone to win—the manufacturer, the dealer and the customer." For more information, contact WWAMP, Inc. at 775-333-5980, 350 S. Center St., Reno, NV 89501.



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Summer NAMM Says Farewell to Nashville

Although NAMM's final Nashville show saw a decrease in exhibitors from previous years, there was still plenty of hot new stuff of interest to DJs:

Audio - American Audio's CDI-500 tabletop CDP was the big attention-getter at the ADJ booth—see our review on page 32. Ketron introduced the groundbreaking MidJay. (See below for more.) For video enthusiasts, Korg debuted the *krossfour* video mixer, while Numark revealed their AVM01 with DJ-style video crossfaders. The latest groovebox from Roland, the SP-606 was on view.

AKG announced that its WMS 400 wireless system is shipping. Audix entered the wireless market for the first time with the RAD-360 UHF system. Audio-Technica launched a new Pro Series, featuring 11 mics, for the full spectrum of audio needs. Along with some new *evolution* mics, Sennheiser revealed the extremely lightweight eH series headphones.

A-Line Acoustics debuted the PENTAD, a high-powered, compact speaker enclosure. Cerwin-Vega announced the availability of the anticipated ProStax series of DJ-friendly speakers. The new CD Series of amps was on display by Crest. MiPro showed its novel MA-909 wireless mixer, which takes a typical combo PA unit and separates the control mixer unit from the active speaker system. Peavey introduced the 1000-watt TriFlex portable speaker system. Another complete, portable system was unveiled by Yorkville—the élite eXcursion 2000 mobile system.

Stands/Cases/Cables - Hercules Stands showed some fresh stand technology—see below for details. SolidStand showed a unique hydraulic keyboard stand that raises and lowers at the touch of a button. Look for a DJ version in the future. Some lightweight but solid rack bags, as well as the G-Lite Rolling Light and Stand Case were on view at the Gator Cases booth. SKB expanded its line of Shock Racks to include more size options. Monster Cables unveiled a new line of balanced DJ cables that feature two-conductor, twisted-pair construction for excellent sound and maximum noise reduction.

Karaoke - Audio 2000'S showed a prototype of an upcoming version of Singer's Power with a built-in, flip-up LCD screen. Sound Choice began offering exclusively licensed *American Idol*-branded karaoke products.

Computer - PVDJ's Digital Audio Interface (DAI), revealed at Winter NAMM last January, continued to attract attention. A buzz is building about this combination hardware/software DJ performance unit, which is due in stores by Christmas time. (Hint, hint.) For more on the newly revealed Ableton Live 4 recording software, as well as reviews of Arturia's Storm 3.0 and Cakewalk's Kinetic dance music creation software packages, which were featured at the show, see E-Beat, starting on page 40. In the realm of lighting control, Elation was getting the word out on its Compu Ware DMX Lighting Software. (Look for a review in an upcoming issue.)

Lighting - Unipar unveiled the new Aluma-Par PAR 38 can. American DJ revealed some brighter versions of previous effects and also new, hip styling. A few brand new models like the Confusion (see page 18) were also on-hand. Chauvet demonstrated its innovative ILS system, which was actually debuted at the Mobile Beat Orlando DJ Show a few weeks prior to NAMM. See our show coverage on page 46 for more.

NEW PRODUCTS

Box Is Bigger on the Inside



The new **MidJay** brings together the world of audio and MIDI data in a wonderbox designed for the all-around live entertainer. Built by Italian manufacturer, **Ketron** and soon to be distributed stateside by **Bell Duovox Corp.**, it lets DJs mix audio and MIDI files on the fly, via eight faders. The machine is packed with performance features, incorporating a 20G hard disk, USB, MIDI, .WAV and MP3 playback, and digital recording capabilities. It also includes a video interface, floppy disk storage, a large LCD display, stereo line input, and microphone input. It is packed with synth sounds, drum sets, and special effects. MSRP: TBA

Ketron, dist. by Bell Duovox Corp. • 711 Executive Blvd., Ste. B • Valley Cottage, NY 10989
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CONFUSION SHAKES THE FLOOR

New from **American DJ**, the **Confusion** features a shake effect that's powerful enough to vibrate an entire room. Its bright, dichroic (5 colors) beams shake and rotate to the beat of the music. A mini-controller is included to turn the shake effect on/off, and a sensitivity knob lets you adjust how the sound-activated effect responds to the music. The Confusion's extra-bright beams help it cover wide areas. It measures 12" x 10" x 8.5" and weighs 22 lbs. The unit is fan-cooled and comes with a 250-watt, 24-volt ZB-EHJ lamp. MSRP: $139.95

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Tel: 323-582-2650 / 800-322-6337 • Fax: 323-582-2610 • www.americandj.com



A VINYL-FRIENDLY AXE

Vestax introduced the **CDX-05 Tabletop CD/MP3 Player**. In addition to reading CD-R/RWs and MP3 files, this front-loading player was designed to give DJs the realistic feel of scratching, braking or back spinning vinyl. Functions include: Master Tempo (change BPM without affecting key) BPM counter; beat sync for effects; adjustable pitch control (±6, 10, 50, 100%); three hot cue points with disc memory; 8-second sampler; seamless looping; and a DJ FX section offering flanger/delay/filter effects. It also includes a TT-LINK® accessory interface for using TASCAM's TT-M1 to link to a turntable. (See page 30.) MSRP: $750

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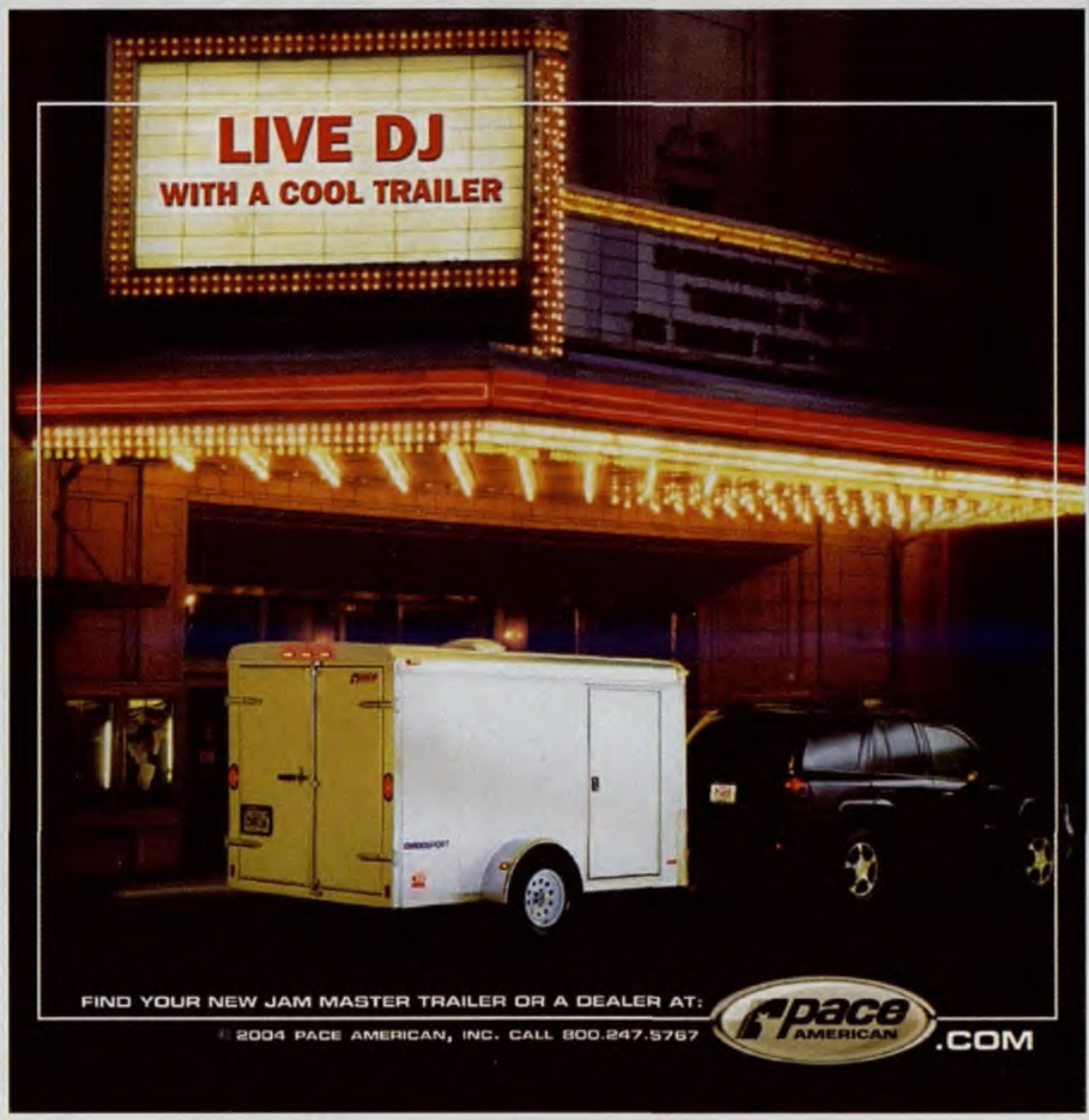
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The **Stowaway 20–20** is an ATA 300-style, stackable, shippable case designed as part of a "total travel system" by **Porter Case, Inc.**, maker of a unique line of hard-sided carry-on cases that double as handcarts. These cases provide an extremely mobile solution for carrying cables, microphones and all the other extras that DJs need. Multiple Stowaways can be connected to the top of each rolling case. Measuring 20" x 20" x 12", the Stowaway is constructed of polyethylene plastic, with aluminum valances, lid stays, and a foam interior. "Bumped out" corners protect 4 heavy-duty twist latches, 3 steel hinges, and padded, spring-loaded side loop handles. MSRP: $229



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The latest innovative way to make DJs' lives easier—and venue managers happier—has arrived from **Colorado Sound N' Light**. Providing an efficient way to run both sound and juice to your powered speakers, the **CSL XLR Power Cable** is offered in two versions: 25-foot and 50-foot. The audio cable is shielded to prevent it from picking up noise from the electrical line. MSRPs: 25' - $69; 50' - $99

Also new for computer DJs is the **CSL Elite Case Series**. It takes the basic rack-case concept and adds a lid that flips and lays flat to accommodate a laptop. A number of top-bottom rack configurations are available. MSRPs: $199.99 - $299.99

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The LX-218 is a true stand-alone system. The 18" loudspeaker's revolutionary design produces deep, controlled bass in a compact cabinet with great midrange coverage. The high-output, titanium diaphragm compression driver, coupled to a large mid-high horn, picks up where the 18" loudspeaker leaves off and sparkles all the way to 19K Hz.

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LIFETIME WARRANTY on Compression Driver
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X-over Freq. / Slope:	1.5K Hz; 12 dB/oct
Dimensions (H x W x D):	33.5" x 24" x 16"
Weight:	90 lbs
Crossover Components:	Air-core inductors, Mylar™ capacitors, high-power ceramic resistors
High-Frequency Driver:	Selenium™ D210ti, 1" exit titanium diaphragm compression driver mounted on constant directivity horn
Low-Frequency Driver:	B-52 18-180L, cast aluminum frame and 3.5" high-temperature voice coil
Input connectors:	Parallel Nuetrik™ Speakon™ (x1); 1/4" TS phone jacks (x2)
Included Hardware:	16-gauge steel grille, steel corners, rubber feet, custom steel handles, aerodynamic laminar-flow ports, pole mounting cup



B-52 18-180L - 18" LOUDSPEAKER

The 18" loudspeaker is designed with a 3.5" high-temperature, precision wound polyamide voice coil. The cast aluminum frame offers ultimate support for the 180 oz motor structure. The deep bumped back plate allows the voice coil to reach maximum excursion without bottoming out. A vented pole piece pumps air through the motor structure, resulting in better heat dissipation

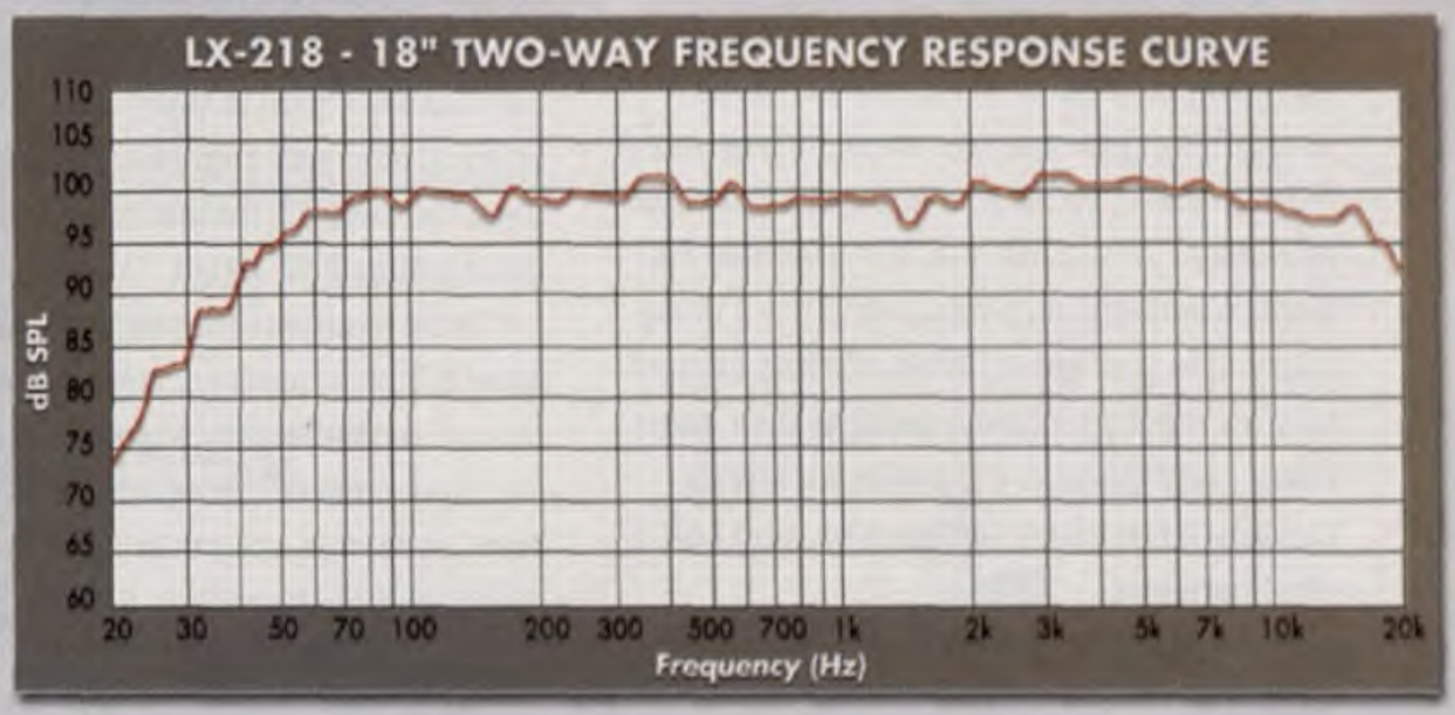
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TASCAM's X-treme Team Takes to the Field

TASCAM's X-17 Mixer and CD-X1700 CD Player make a compelling combination



By Jammin' Jim Kerins

In the competitive arena of professional CD players and mixers, there's a lot to choose from. Certainly, keeping up with technological advances is a must, and having a good sense of which technology will be around for a while is critical. With the proliferation of MP3s, any new CD players should be able to accommodate this format. Also, you can expect the new breed of audio mixers to combine electronic processing, sampling, and other advances with ease-of-use. The gear you use should make you more efficient, while also strengthening your mixartistry. (Footnote: I've just invented the word mixartistry, so please send me a dollar every time you use it.) TASCAM has thoughtfully (or maybe foolishly) sent me their latest mixer and high-tech CD player for Mobile DJs. Let's fire these bad boys up, and see what happens.

MIXER X

We'll start off with the X-17 mixer. This particular unit falls into the mid to upper price range for professional mixers. It's an attractive, solidly constructed four-channel mixer that includes an onboard sampler with an optional Compact Flash memory slot. The unit has a clean, intuitive layout.

The X-17 can obviously be used with any CD or MP3 units, but for this test I used it in conjunction with a supplied TASCAM CD-X1700 CD player. The business side of the mixer features four selectable channels that can handle a total of eight audio inputs. Each channel strip has a three-band EQ with complete low-end kill, for that ever-popular "where did the bass go?" effect. The combo balanced 1/4"/XLR main mic channel includes two-band EQ. Rounding out the picture, the main control section features additional balanced mic input control, high-quality faders, fader start, and curve adjustment, along with AUX output and booth control. Amazingly, another set of AUX in/out connectors are provided on the front of the faceplate. No more struggling to plug in an extra player or outboard effects unit into the back while the unit is screwed into a rack. Joy.

The connection panel, in keeping with the quality theme, features an array of well-labeled professional connectors. Outputs include unbalanced and gold-plated balanced XLR main jacks, and even an effects bus for adding an external processor or any other toys you may already have. A digital output also allows you to record your hot mixes, and preserve the digital signal path.

All in all, the X-17 appeared to be a solid unit, even before I sent any signal through it. With the mixer connected to my system, and some favorite discs in the players, it was time for critical audio review. Happily, the mixer at idle was deadly quiet and when I pushed the silky smooth faders north, all I heard was crisp, un-colored sound. Adjusting the EQs provided responsive audio changes. The



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EQ frequency kill allowed some very cool effects. The balanced mic input provided a strong signal and faithful vocal reproduction. All faders and audio controls felt and worked well. The sad reality for many years has been that many DJ mixers were mere toys. Not so with the X-17—this is a serious, great-sounding mixer. By the way, did I mention that TASCAM has been building professional recording decks for decades?



Before digging into the myriad of high-tech functions, let me pause and say that you could send a non-technologically-inclined DJ out with the CD-X1700, and still be reasonably sure he or she could get through the gig with the bare minimum of training.

SUPERSTAR SAMPLER

Where the X-17 really excels, is with its versatile built-in sampler. This will come in handy, especially if you currently have a CD player unit without this feature. With the ability to add adjustable, pitched-controlled loops and samples to your mix, this certainly could be a way to bring your old rig up to the latest technological standards without having to break the bank.

The sampler section gives the X-17 a chance to show off its technological savvy. The onboard digital signal processor actually includes three onboard samplers, which can each accommodate up to 30 seconds of sound in high-quality, 16-bit resolution. The samplers can access any sound source within the mixer, including the mic channel. This is a huge amount of high-quality sampling time. After a few minutes of practice, this feature revealed its ease-of-use. If you have never used a sampler before, don't be scared: just a little quality time spent with this feature, and you'll be ready for your next job at some big-city club. The unit does not save samples when it is powered down. However, Compact Flash cards will do the trick and are available from TASCAM. The X-17 with its refined mixing section and high-quality sampler, would be a welcome addition to any professional Mobile DJ or club install setup.

THE PLAYER

High-end, professional CD units have features we have come to expect, such as anti-shock memory, smoother reliable CD transports, and great sound quality. The CD-X1700 delivers on all those needs, and fills many more desires, with an onboard sampler, hot-start cue buttons, and a digital signal processor. In my experience, extra high-tech features are only useful if they're easy to master, sound good, and allow you to add some creativity to your mixing. How does TASCAM's player score in this game?

FIRST IMPRESSIONS

Applying AC to the CD-X1700 brought a feeling of traditional comfort, along with a promise of cool, futuristic gadgetry. The display was clear and easy on the eyes. The ergonomics of the unit, combined with the satisfying response of its rubberized, lighted buttons gave it a feeling of quality. The unit's CD drawers loaded discs smoothly.

I was instantly able to figure out the essential features, such as tempo, key change, cue setting and other basics. Before digging into the myriad of high-tech functions, let me pause and say that you could send a non-technologically-inclined DJ out with this unit, and still be reasonably sure he or she could get through the gig with the bare minimum of training.

SPECIAL EQUIPMENT

But let's face it: just like the flashy extras on that new car you're drooling over, you need some extra reasons to buy a hip new CD player. That's where digital signal processing comes into play. On the CD-X1700, the easiest way to start manipulating your mix is with the easy-to-tweak effects section. It includes a bunch of club favorites: a scratch effect, turntable-style braking, and, for deciphering hidden messages, reverse mode. These effects all sound great and are easily adjustable to match the tempo and mood of your mix.

Three other effects include Flanger, Echo and Filter. All the presets are tweakable to match tempo and audio level. With FX Sync, the unit automatically seeks the correct tempo. In the real world, I was able to replicate many effects you hear at clubs on the latest remixed tracks, and it was a breeze to make it happen.

The ability to play MP3s off of CD-R/RW discs is a must for today's DJ. Unlike CDPs that can only trigger playback of MP3s, the CD-X1700 can adjust their tempo, bend their pitch, and even scratch 'em. The Key Original feature allows changes in tempo without changing the key—especially helpful when you're attempting extreme tempo adjustments. (No more unwanted Darth Vader or Mickey Mouse sounds.) Pitch adjustments range from 8%, 16%, 32%, on up to 100%, for insane effects. An automatic BPM counter, and tempo tap-keys help you keep your mix on track.

ANOTHER SAMPLE OF EXCITEMENT

The CD-X1700 kicks up the options with its ability to sample or create a seamless loop of up to 10 seconds. Both of these features are intuitive and behave in similar fashion. The sampler adds the ability to loop, reverse, and adjust pitch on your custom samples. The rubberized controls feel great and respond instantly. A cousin to these effects is the Flash Start function. This enables you to

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store three Flash Start, or cue points. All effects can be used independently or combined for unlimited mix mania.

Part of being a DJ, no matter how creative you are, is repetition: having to always set the same cue, loop, and tempo adjustments each time a track is loaded. The CD-X1700 makes those monotonous tasks a thing of the past with its track memory. This *cool feature saves over a dozen track presets, including key, sam*ple, loop, cue, and more, on up to 100 tracks. I like it.

TAKING TO THE FIELD

After the initial lab test it was time to put these high-tech wonder boxes to work, so I dragged them out to my Friday night show, where the beer is cold, the women are cute, and the DJ is great... well mostly. After only a brief live-action learning curve, with the CD-X1700's intuitive operation, I was feeling comfortable. The big jog *wheel, with its variable speed adjustment, made cueing up tracks* extremely quick, once I got the hang of it. The cool display and instant response of all the controls inspired my mixing confidence.

With the decks spinning some kickin' dance tracks, in short order I was throwing in samples and loops everywhere, and really getting creative in teasing the next song. I was sounding like a big club DJ—and I didn't even go to mixing college. Using TASCAM's X-17 mixer in conjunction with the CD-X1700 really demonstrated the well-thought-out design, and complementary features of both units, from fader-start to their uniform look and great audio quality. These easy-to-use digital tools promise to make your mixing much more enjoyable. Even on wedding and party gigs you will be able to make your mix come alive.

Quality construction, great feature sets, and competitive prices make both the X-17 and the *CD-X1700 serious contenders for posi*tions as the next professional mixer and CD player on your team. Until next time, jam on.•

E-mail Jammin' Jim at jkerins@rochester.rr.com

MSRPs:
X-17 DJ Mixer - $599
CD-X1700 Dual CD Player - $875

TASCAM
7733 Telegraph Rd.
Montebello, CA 90640
Tel: 323-726-0303
www.tascam.com / www.tascamdj.com



SIMPLY SCRATCH

Over the last few years, a wide variety of options for "digital scratching"—that is, simulating the sound and experience of vinyl manipulation with digital music tracks—have hit the DJ marketplace. They range from basic DSP effects on CD players to computer-based technology like Stanton's Final Scratch system. Scratch effects are becoming standard on just about every new player and software program coming out these days. While the quality of these effects has been improving, there is still something irreplaceable about putting hand to platter and making music with real records.

By many accounts, Final Scratch most closely approaches the true vinyl experience. That's probably because it connects actual turntables with your computer to control digital files on your hard drive, using a special, time-coded record. But what if you don't want to add a computer to your mixing equation?

Enter TASCAM, with a unique and simple solution: the TT-M1. This little high-tech "gadget" hooks right onto your turntable, plugs into a TASCAM CD player and immediately lets you scratch the tracks on your CDs. I found the ensuing sound *almost impossible to distinguish from the real thing.*

The TT-M1 comes with specific adapters for connecting to Technics, Numark and Vestax turntables, but can mount on any turntable you choose. Once the unit is secure and properly adjusted on the turntable, you just plug its cable into one of the accessory jacks on your TASCAM CD-X1500 or CD-X1700 (more players will be supported in the future—possibly other manufacturers' models, as well), calibrate it, and you're ready to scratch. You don't even need to drop any vinyl—the TT-M1 will work fine right on your slipmat. It's that simple.

After enjoying the immediate tactile results and precise response of the CD player to my basic scratching, I remembered that the CD-X1700 I was using with the TT-M1 was equipped with some cool digital effects. The fun got intense when I combined some dramatic hits and stops on the turntable with the beat-linked echo on the CD player. The flange and filter effects also added another dimension to the sound.

Kudos to TASCAM for providing an easy, yet authentic-sounding method for simulating the joy of vinyl with digital technology. MSRP: $119



We know you take this stuff seriously. So do we. *The only thing that's worse than* DJ whiplash is laying down your hard-earned cash on headphones that can't keep up. That's why Stanton set out to raise the standard with the DJ Pro 3000. Stanton's flagship headphone, the DJ Pro 3000 offers powerful sound built to handle the high output of today's DJ mixers, built-in EQ filters and flashing blue LEDs, plus reinforced hinges and a breakaway cord to ensure it copes with everything else life throws its way. After all, if you DJ for life, shouldn't you expect that same from your gear? When you are ready to commit to the life, you are ready for the Stanton Standard.



STANTON

For all the Stanton product specs and a list of retailers go to **djforlife.com**

DJ For Life.™

AMERICAN AUDIO'S Wild Child



By R.A. Lindquist

If you're driven to create music as well as play it, you'll want to get your hands on this new CDP with DSP, ASAP

When the Beatles, working with producer George Martin, created *Sgt. Pepper's Lonely Hearts Club Band*, they called upon some rather unorthodox means in their efforts to reach a higher plane in recording sound. During one editing session, it's said that Martin clipped a master tape into pieces, threw it on the floor, and then spliced it randomly back together. This is an extreme example, no doubt, but it's one that illustrates the artist's burning inner need to satisfy the audience.

A few years later, on *The White Album*, John Lennon, with Yoko Ono, pushed the envelope further with the track "Revolution 9." Initially, many who bought that double record-set chose to skip right over the 8-minute, 15-second-long amalgamation of moans, groans, vintage music clips and sound effects. Many critics saw it as nothing more than an unmusical waste of vinyl. Others, fortunately, appreciated the artful intertwining of sound.



While severely handcuffed by the mechanics of analog recording, the Beatles, as well as other early '70s musical innovators like the Magellans, the Moody Blues, ELO, Brian Eno, Brian Wilson, King Crimson, and David Bowie, to name a few, proved that the listening public was eager to accept "electronically influenced and enhanced" music.

As a result of the work of those pioneers, today's music stores are chock-full of all sorts of foot pedals and processors that allow the live performer to bend, twist and distort sound on the fly. Additionally, computer software has made it possible for any artist to travel to places only dreamed of by Lennon, McCartney and Martin. "But," you ask, "How does all this relate to me, as a DJ?"

We're All Digital

Less than two years ago, the term "Digital DJ" was the in-vogue descriptor for any DJ who chose the geek route in terms of applying technology to his or her performance, be it club or mobile. That term now sounds as outdated as "little records with big holes in the center" (whatever they were). The fact is, now, all DJs are digital. Even those whose medium of choice is vinyl are using turntables with all sorts of computer-based enhancements, controls and effects. So let's get to the case in point: the American Audio CDI 500.

DJ-specific CD players have been around as long as this publication—nearly fifteen years. Virtually all the players on the market today (assuming it's a name you can pronounce) are on a level field in terms of being reliable players. As you move up the scale, the list of bells and whistles grows. The things that DJs demanded be carried over from their vinyl heritage (scratch, pitch/tempo control, etc.) are now commonplace. So how do you go one better?

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www.hercules.com

that all DJs expect—reliability, rock-solid performance, low weight, puppy-dog friendly usability—with a pallet of awesome effects that help the operator imprint their own signature on the music they present to the audience.

It's Getting Better All the Time

Since as far back as the '50s, the effect known as "phasing" has been used to add an ethereal sound to music. Back then, this "whooshing" effect was created by playing identical material on two tape players which were slightly out of sync (phase). On the dance floor, DJs duplicated the effect by spinning matched tracks on vinyl on two turntables. Then, someone figured out how to create this effect electronically. Now, in the final phase (pun fully intended) of this evolution, it's a standard effect, accessible with a simple push of a button, on the CDI 500.

In addition to phasing, the CDI 500's DSP (Digital Signal Processor) gives you instant access to a flanging effect (sort of a high-speed phasing sound), an echo effect and a robot effect. There's also "Scratch," "Skid," "Trans," and "Reverse Play." All of the effects have excellent sound quality, adding zero noticeable coloration or distortion to the sound. Two parameter knobs (time and ratio) infinitize the actual number of effects the CDI 500 can create.

But that's really just the beginning. Another highly useful feature on the CDI 500 is seamless looping. This is a great feature for any DJ who needs continuous background music for intros or audience interaction, or for creating a unique mix by layering different tracks together. Simply select an in and out point on any track, and the CDI 500 will replay the loop 'til you tell it to stop.

For capturing beat patterns, effects and other snippets of sound, this new deck from American Audio has on-board sampling with four storage banks. Each bank can hold up to 6.5 seconds and the banks can be programmed to play back in whatever order you desire. You can create your patterns and rhythms and lock them into the CDI 500's memory.

To slather several other layers of icing on the cake, the CDI 500 gives you total tempo control, 0% (dead stop) to 100%, and you can lock it where you want it. The tri-function Jog Wheel/Effects Platter serves as a tool for finding a particular frame, bending the pitch 100% in either direction, or controlling the Scratch/Skid effects.

Check Out the "Dash"

Obviously, with all these creative tools at your fingertips, you need a flash-fast way to keep track of what's on and what's off. This is especially so when you take into account that, in typical use you'll have two of these pups running together. The CDI 500 helps you avoid brain-fade in several ways. LEDs backlight most of the push buttons and indicate the status of the effect select buttons. A 2" x 2" LCD screen shows info on track selection, frame selection, track play times, direction (forward or reverse) and BPM. An especially cool aspect of the LCD is its "Visual Marker Display," which features a circular array of bars that indicate the current position on the disc you're playing. One more thing on BPM: I'm not even going to ask how it does it, but the CDI 500, when checked against an electronic metronome, displayed an accurate BPM almost 100% of the time. Remarkable.





CDI 500 EFFECTS

- Pan
- Skid
- Scratch
- Filter
- Phase
- Echo
- Flange
- Robot
- Trans

As feature-packed as the CDI 500 is, it's a breeze-easy piece to internalize. A well-written owner's manual will walk you through all the features, including some we didn't discuss here. This is one of those tools that begs to be challenged. As competent as it is as a CDP, to use this player to simply spin CDs would be a horrible waste. This is a wild child. It's your vehicle for taking your audiences on a twisting, turning, floor-burning, musically motorized ride into the future. About the only thing that would limit its capabilities is your imagination. We think you're up for it. •

CDI 500 – MSRP: $599.95

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TASCAM DJ

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SOME EXPERT ANSWERS TO THE MOST COMMON QUERIES ABOUT DJ LIGHTING

By Barry Abrams

As product manager for a major lighting manufacturer, I am frequently in touch with DJs who write, call or e-mail seeking info on existing or emerging technologies, lighting tips and solutions. Many questions recur, year in, year out, especially from light jockeys at the onset of their careers. Here are my answers to six recent and very common queries. I'll bet that you have pondered some of the same issues or faced similar dilemmas at one point or another. So read on—my answers may help you too.

***Q:** I just bought a brand new, high-tech lighting and sound system. I took it to my first gig and all hell broke lose. My DJ system must use a lot of electricity. I was blowing circuits all over the place. How do I determine the electrical draw of my system? If I need two or three circuits, how can I determine if the wall sockets are on separate circuits? Is there anything that can tell me when the amperage is dropping?*

A: These are very important factors to consider when hooking up a system. To determine the total power draw of your system, add up the amperages of all fixtures. This info is available in your manuals or you can plug in your fixtures and use a multi-meter to check the amperage draw. Remember that most commercial buildings have 20-amp/120v circuits and homes have 15-amp/120v circuits.

U.S. wall sockets can put out from 105 volts to 120 volts. A voltage of 105 is very low and could damage most fixtures. The best way to make sure your system will not drop below 105 volts is to use a voltage regulator with a digital display that tells you accurately if your voltage is dropping below the recommended minimum of 108 volts.

To locate multiple circuits, you can also use a variety of testers available from about $30 at your local hardware store. Plug the tester into one of the sockets you would like to test, and then take the probe to the other socket. Adjust the sensitivity to see if you get a beeping sound. If so, the sockets are on the same circuit. If not, they are on different circuits. It's that simple.

One more tool you may want to bring along is a 3-wire circuit tester—usually a little yellow plug—that will inform you if the wall socket is wired correctly. If the correct lights are on, you are in good shape. If not, your system may perform erratically.

***Q:** It's time to change my controller. So far, I have purchased three controllers. I've used them all a few times but I must be stupid or just lazy—they all take too long to program. I am now looking at a computer-based controller. What do you think?*

A: I think you are on your way to greatness! You'll save a lot of time programming your shows. Actually, you have two options: purchase software to be used with a computer or buy a software-driven controller that includes an effect generator. The latter option is less costly because you will not have the additional expense of a computer. On the flip side, a software-driven controller is limited by the size of its memory chip. With a computer, you have fewer limits and you can always upgrade your software for added flexibility. Either option will make your life easier.

Without some form of software-based control, programming a left and a right pan of a scanner or a yoke, say 10 times, takes 20 steps. Not so with a software-based effect generator. In just one step, you can pan left and right over and over, plus you can "tell" the fixture how long and how fast you want it to pan. You can really get creative and add colors, gobos and any other effect your fixture is capable of achieving. The basic effect generators have square and circle effects. You can easily enlarge or narrow these patterns with a slider. These programs also typically allow you to "fan" colors or fixtures, thus creating a lot of movement to fill your dancing area without having to rely on stand-alone sequences or a lot of manual programming work.

***Q:** I am upgrading my lighting system. I have [name brand] plug 'n' play fixtures, a fogger and a mirror ball. I am looking to add two DMX scanners and two moving yokes. What would be the best way to run them all together? I own a power switch panel for my lights.*

A: First, I would like to congratulate you on going DMX. The first thing you need to do is to add two more items to your shopping list: You will need two DMX relay packs to plug in your non-DMX, plug 'n' play lights. The relay packs will allow you to turn the non-DMX lighting on/off via DMX.

Now you can pick your DMX lights. I see that you are inclined to buy four single-beam units. Consider adding a barrel fixture—these

help fill a room with lots of gobos.

As for control, since you are new to DMX, I suggest that you purchase the least expensive, reliable, "easy" controller you can find that can operate the number of lights that you have. As you become more comfortable with DMX, you can upgrade and keep your easy controller as a backup.

Q: *I am purchasing some relay packs. I was told not to buy cheap ones because they have current limitations. Their specs say they run 10 amps per channel but the unit will not hold 40 amps. The circuit breaker is 15 amps. What does it all mean?*

A: Step back a minute. The first thing you need to realize is that a relay/dimmer cannot create electricity but only utilizes what it is fed. Commercial buildings have 20-amp circuits and residential buildings usually have 15-amp circuits (1,800W, max). That means you can only use up to 20 amps (2,400W) total, in the best-case scenario, regardless of the number of amps per channel.

A typical four-channel relay pack would have a maximum of five amps (600W) per channel, for a grand total of 20 amperes. However, some manufacturers make the relays/dimmers so that each outlet can handle 10 amps (1,200W) per channel. But this doesn't mean that you can have all four channels running at 10 amps at the same time for a total of 40 amperes. You are still confined to the maximum of 20 amps in most commercial buildings and 15 amps in most residential buildings. The higher amperage per channel—10 amps in your case—gives you what we call "headroom" so that you can run more powerful items on the relay pack. You can run a fixture that uses up to 10 amperes in one channel—but you are still limited to using no more than 15 amps total if you are running in a home.

Q: *I am looking to buy either a fogger or a hazer. Which one would you buy? The other part of the question is…will they set off fire alarms?*

A: This is probably the question I am asked most frequently. I would definitely use a hazer. Many DJs fall into the trap of using way too much fog, which is not only annoying to guests but triggers fire alarms. When used properly, a well-built, water-based fogger or hazer will not trigger fire sensors. Always resist the urge to flood the room with fog. Your lights will look great as long as you have an evenly dispersed fog. A hazer produces a very thin mist, tends to have a more even spread, and is less likely to set off fire alarms.

Barry Abrams is CHAUVET's product development manager. He can be reached via e-mail at barry@chauvetlighting.com. Or fax your questions, comments and suggestions for future columns to his attention at 954-929-5560.

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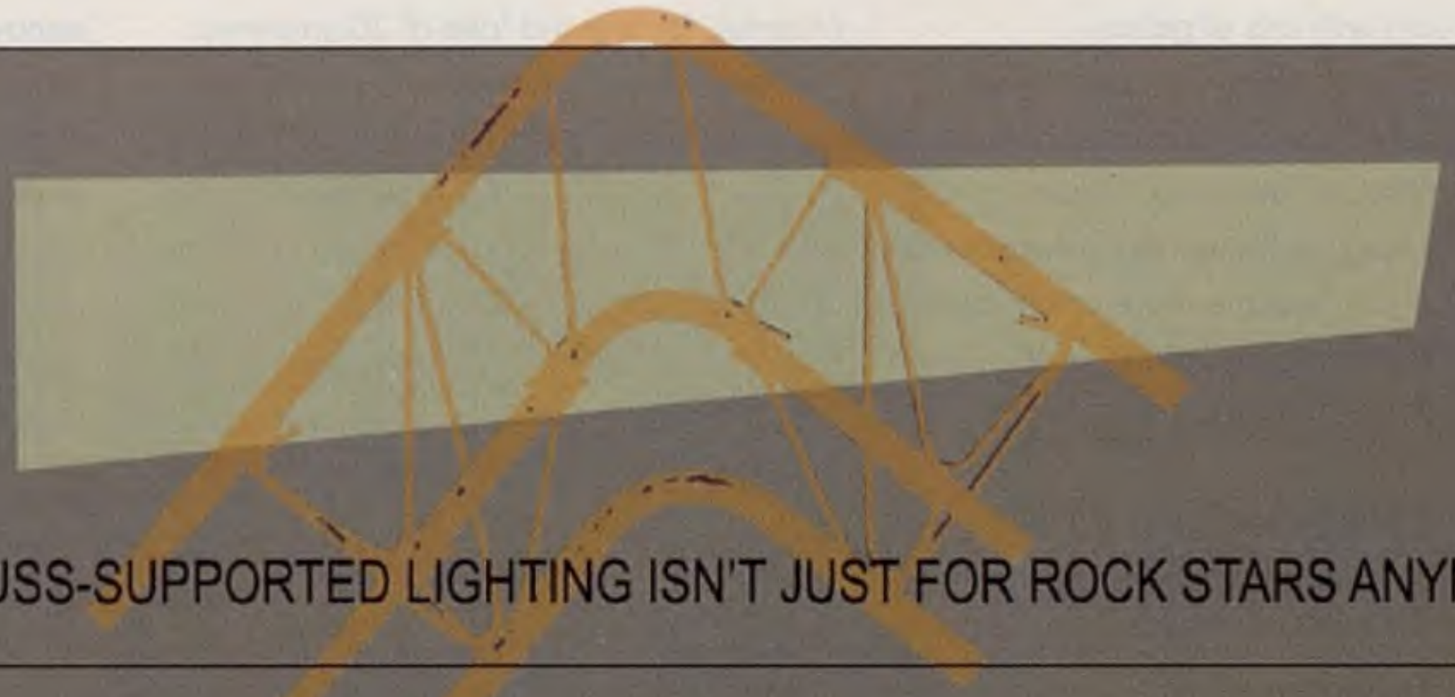
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TRUSS-SUPPORTED LIGHTING ISN'T JUST FOR ROCK STARS ANYMORE

Building BETTER, BIGGER Lighting Rigs

By Damian Mendoza

Your arsenal of cool lighting effects keeps getting bigger and more sophisticated with each new high-tech fixture you purchase. Business is booming, and as your work expands, your light shows are getting more exciting and professional. But setting up all of that gear is starting to get really complicated—and it seems as if you're running out of space to hang every gobo, strobe and moonflower you've incorporated into your act.

If this sounds like you, you're not alone. As lighting technology advances, user-friendliness increases, and prices continue to fall, DJs are using more intelligent fixtures and high-tech effects than ever before. All of these factors are driving a trend toward more sophisticated light shows, and as a result DJs have started to turn to more professional lighting setups.

LIGHT SHOW CONSTRUCTION ZONE

One way they're doing this is by using professional stage trussing to rig their lighting ensembles. Once considered too expensive and bulky for Mobile DJs, trussing has undergone something of a revolution recently. Manufacturers have introduced new truss products that are lightweight, compact, easy to set up and tear down, and surprisingly affordable. If you haven't looked at truss lately, maybe you should, because, to paraphrase the saying, "This is NOT your father's trussing!"

Truss can offer you many benefits as you work to create multi-faceted, high-tech light shows. It helps extend the life of your fixtures and allows you to use modern lighting devices to full effect. By using truss, you can create a more professional image for yourself, resulting in higher marketability—which translates into more work and better gigs. Here are some helpful examples of the various truss features and setup configurations you should seriously consider before you get started:

Secure Connections – When shopping for truss, remember that the reliability and safety of your lighting rig are of primary importance. In-store truss displays that you come across might appear to be sturdy, but ultimately they're only as strong as the connection points where individual truss segments meet. It's a small detail that's easy to overlook—but it's vital to the security of your rig. To ensure the longevity of your truss and prevent accidents, make sure that all the pieces fit as securely and precisely as possible.

The most highly recommended trussing utilizes a conical coupling system that helps maintain rigidity at key stress points and strengthens the overall structure. Conical couplers are so strong, in fact, that they're used in the construction of gigantic offshore oilrigs. In addition, they assemble quickly and are "genderless," allowing greater versatility and a wider range of rigging options.

Bearing the Load – Not all trusses are created equal. They are manufactured with different types of material designed for various applications. And if you're planning to hang heavy lighting fixtures on your rig, you'll require truss with a high load-bearing capacity that's specifically designed for this application. A lot of the heavy steel trussing that's been used in the past may appear capable of handling heavy loads, but it has a much lower overall tensile strength than the new aluminum trusses on the market today. With the proper type of aluminum truss in place, you'll be able to use larger and more advanced types of fixtures to create a more exciting light show. Another major benefit of lightweight aluminum trusses is that they are far easier to set up, not to mention more affordable, visually appealing, and corrosion-resistant.

Getting Adjusted – Trussing systems that allow for flexibility are a good choice for Mobile DJs who need to alter their setups to fit a wide variety of performance spaces. With this in mind, you might want to look for trussing that is adjustable in width, via the use of adapters. Some trusses feature a wide range of adjustment, from as small as four inches to as large as 21.5 inches.



All Together Now – Many trussing suppliers are coming out with all-in-one mobile packages specifically geared toward the needs of DJs, rather than touring musicians who usually require much larger setups. With perfectly matched truss components, setup is a breeze, and you're guaranteed that your rig will end up being the right size and shape. Mobile packages are designed to be lightweight and easy to transport from gig to gig, which adds to their appeal. And with everything you need packaged in one box, they simplify the truss-shopping experience and allow you to save a significant amount of money on your final purchases.

Kicking Off – The basic three-piece "goal post" setup—a straight I-beam span overhead, with two 90° corners secured to base plates—is not only the most popular trussing setup for DJs, it's also the most practical to start out with. Many of the all-in-one packages being offered today are based on this simple configuration. Another recommended startup configuration is the arch system, which uses 135° corners and involves five pieces of truss. This slightly augmented, sharp-looking archway is also available in convenient all-in-one packages.

Commit to Truss – You should consider choosing "all truss" for the construction of your lighting rigs, no matter what configuration you decide upon, because it gives you the flexibility of expansion and add-on options. For example, once you become comfortable working with a goal-post setup, you can add a third vertical leg member (either advancing toward the front or back) to provide more rigging space and a more pleasing aesthetic. Lighting setups that involve crank lifters usually have specific height limits, which can constrict your options as your business grows and your rig expands. DJs who choose all-truss products will find that they have a wide range of add-on options, so their rigs can evolve at the same pace as their light shows. Some suppliers are now coming out with smaller-scale truss that is ideal for Mobile DJs because it's easier to manage, while allowing for the same degree of expansion as standard-sized trusses.

On the Lookout – Mobile DJs would be wise to educate themselves about what to look for when purchasing truss. First and foremost, you should look for quality craftsmanship, specifically on the welding points and in the gauge of the diagonal bracing. The highest-quality trusses bear the nationally recognized TÜV seal of approval—a certification that not only builds value, but also helps satisfy formalities that involve safety or legal issues as required by particular venues or agencies.

Avoiding Pitfalls – Of course, there are things to avoid when buying or assembling truss. Make sure that weight of your lighting fixtures doesn't exceed the truss load table, which suppliers should freely provide. Don't over-span your truss runs without the proper support or "pick" points. And don't be lazy about anchoring truss bases and using safety accessories like cables, stabilizers and outriggers—otherwise you could lose your entire rig in one mighty tumble. •

Damian Mendoza is Product Coordinator for Global Truss

Master Your Beats with MixMeister



MixMeister, maker of MixMeister Pro 5 professional DJ software, is now offering a useful free utility to help you get a handle on your beats. **BPM Analyzer** is a simple tool that calculates extremely accurate BPM counts for any song in your library. Just drag and drop individual files onto the Analyzer windows or access entire folders containing your tracks. The utility quickly generates BPM numbers, lets you sort your files by title, artist or BPM, then generates printed reports to help you plan your mixes. It will also update the BPM info in the ID3 tags for each file. All you have to do to get BPM Analyzer is to join MixMeister's mailing list.
www.mixmeister.com

Serato and Rane Open Forum



DJs can download **Serato Scratch LIVE software, version 1.1** at the Official Scratch LIVE DJ Forum. The joint venture between **Rane Corporation** and **Serato Audio Research** can be found at www.scratchlive.net/forum. It is a free, public forum offering valuable multi-way communications between DJs, product developers and support personnel at both Serato and Rane. The latest version of the software offers over 50 new features and fixes. Scratch LIVE is a software/hardware solution for bridging vinyl and computer audio worlds. Its interface connects almost any computer to an ordinary pair of turntables or CD players. The software tracks every subtle movement of the stylus on the included control records, instantly applying the changes to any digital audio file in the user's collection.
MSRP: $725 – www.rane.com / www.serato.com

Ableton Moves Forward



Ableton has released a dramatic updated version of its popular recording software: . This release extends Live's real-time music-making approach to the complete range of today's music production techniques. In Live 4, you will find an integrated approach to MIDI sequencing, pattern recording, drag-and-drop sampling, virtual instruments and MIDI hardware support. Substantial extensions and enhancements to existing functionality have been made, including features such as swing/groove for audio and MIDI clips, a powerful new channel-routing scheme, simplified recording, sample reverse, and several exciting new creative options for the Session View.
MSRP: $499 – www.ableton.com

Put Turntables on Your Screen for Free

By Dan Walsh



Tired of the dual CD player-style user interface on your software mixing program? Then you might want to check out OtsTurntables Free—a completely free (no spyware, no banner ads), virtual turntable/mixer set-up designed to add many of the joys of scratching to your playback of MP3s and other digital music files. OK, so the program teases you a bit with features that are only available by upgrading to the Pro edition for $29.95, but the free version still has a lot of cool capabilities in store.

OtsTurntables Free does a good job of basic mixing, featuring a flexible simulation of the controls on typical turntables: play (forward or reverse), stop (complete with a nice braking effect), and tempo adjustment. The mixer section is also basic. The Auto DJ function crossfades well, while manually crossfading also worked quite smoothly.

The scratching/turntable effects distinguish this program from other Ots software entries. It comes with five "built-in" scratch effects that you can trigger to add tasty accents to your tracks. Vinyl crackling and a stuck needle effect also provide some fun options for sounding authentically old school.

Manual scratching was another story. While the sound was quite realistic, with the behavior of the track on the turntable closely resembling the real thing, I found the lag time or "latency" between my mouse movements and the scratch effect to be too long for me to achieve a truly satisfying performance. (My computer well exceeds the minimum requirements.) I was using an optical mouse, but I imagine other input devices might yield different results. The OtsTurntables Pro edition will work with the Hercules DJ Console USB controller. Although I didn't have one available to use for this review, my past experience with that unit leads me to believe it would do a much better job of controlling the Ots software.

If you want to be able to do real, dual-channel cueing with the software, you have to buy a license for the Pro edition. The same applies to the scratch sampler function, which allows you to add your own scratch effects to the preset list.

A nice, fully functional 2x10-band graphic EQ is provided, while a partially functional dynamics processor featuring input/output gain control, auto gain, and a compressor/limiter, requires the license to customize its settings. Upgrading also lets you record your mixes, rip tracks from CDs, create webcasts, and enjoy psychedelic visualizations if you get tired of looking at the virtual turntables.

All in all, I found OtsTurntable Free to be an excellent way to access a little vinyl magic, PC-style. And you can't beat the price. Download it at www.otslabs.com.

System Requirements:
Windows 95/98/ME/2000/XP
Pentium II 233 MHz processor or better 64 MB RAM
Sound card: DirectSound or WDM drivers
Video card: 16-bit "hi-color" mode, 800 x 600 or higher resolution
CD-ROM (constant angular velocity or CAV technology recommended)



Apply Logic to Your Volume

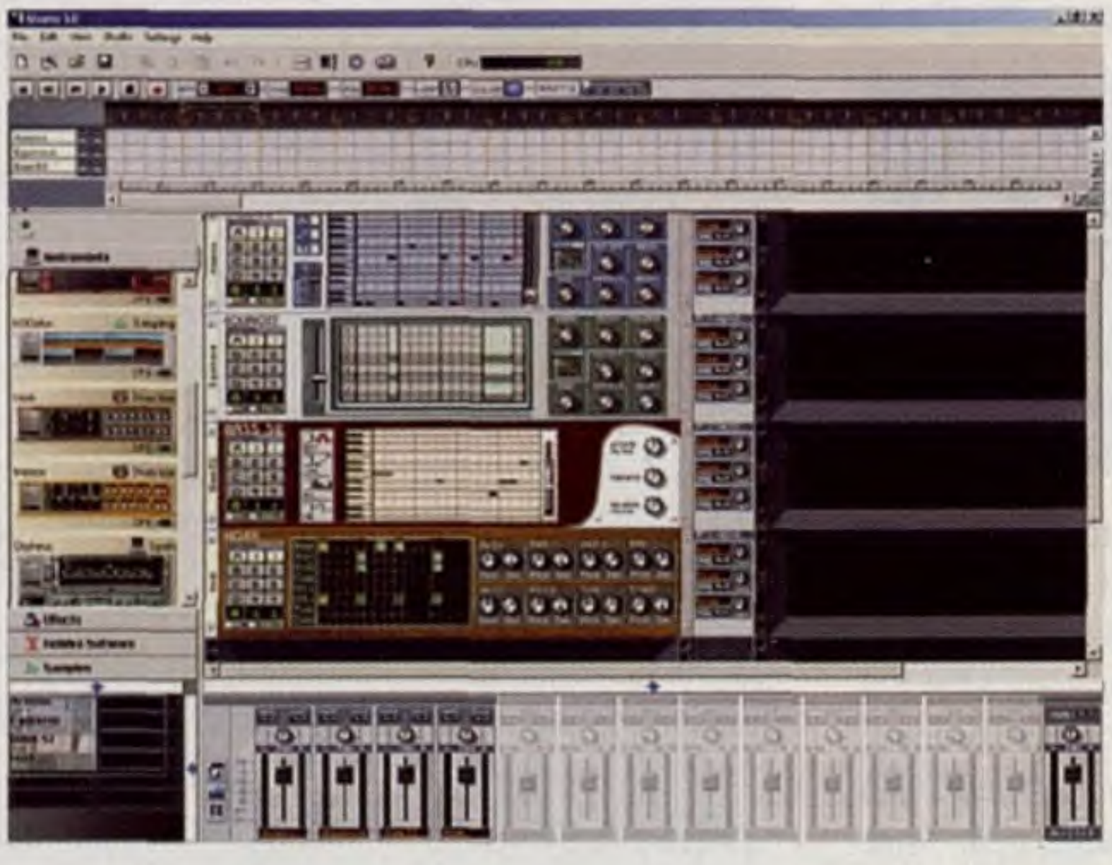
A few issues back, we announced the introduction of the first plug-in for Apple's iTunes music playback software. Called Volume Logic, the plug-in was initially available as a "public beta" version from its maker, Octiv. Recently, it was released in a finalized form for both Mac and PC versions of iTunes. I had a chance to test drive the polished up Volume Logic.

According to Octiv, Volume Logic "Improves the quality of your listening experience by digitally re-mastering the audio in real-time with the same technology used by the pros in the music and broadcast business." What this means is, it analyzes the levels of the songs in your iTunes playlist and automatically adjusts the dynamics to eliminate big jumps in volume between songs. This is much like what most DJ software does, after running each file through an analyzer routine. The built-in Sound Check feature found in iTunes works this way, as well. The Volume Logic differs, in that it incorporates a 5-band dynamics processor that examines and adjusts the audio thousands of times a second—in real time, with no previous analysis necessary.

I'll admit, I was skeptical about this plug-in performing as well as software that employs a pre-analyzed approach. But, when I lined up a few songs with ridiculously different recording levels, it performed as advertised, definitely creating a listenable flow where there would have otherwise been chaos. I even forced it to make a transition from a raucous techno track to a Debussy orchestral piece and it actually made it sound good. MSRP:$19.95 – www.octiv.com

Software dance music makers mix it up

By Dan Walsh



In my July 2003 review of Storm 2.0, I talked about how this software, from French developer Arturia, provided a virtual studio's worth of tools to help you construct original dance music. Since then, the legions of would-be electronica producers have swelled to the point where even the big budget software makers have realized that the market is ripe for feature-rich and easy-to-use applications. Thus, Cakewalk, the Boston-based maker of one of the leading recording workstations, SONAR, has applied some of its technology to the purely groove-focused world of electronica. First, they brought out a powerful modular virtual studio called Project5. Now they have sculpted their leanest beat-based program yet, Kinetic.

Here we'll take a look at how Storm and Kinetic apply some similar and some different approaches to achieve the same goal: generating hot dance grooves—with your very own computer.

Storm 3.0: Getting More Graphic



The first thing I noticed after a painless installation of Storm 3.0 was the growth of the graphic interface. Following a trend in music production software, Storm works best at a higher screen resolution (1024 x 768 pixels, rather than 800 x 600). A lot more fits on the screen that way, so modern computer music aficionados are smart if they switch to larger monitors. The easy-to-use rack/instrument format remains. Now, the only limitation on the number of instruments you can use is your computer's processing power.

There are 14 instruments (samplers, drum machines, synthesizers) and 10 effects to choose from. The latest instrument addition, a sample player, allows drag-and-drop importing of samples. Storm's time-stretching and pitch-shifting technologies work seamlessly in real time, making it easy to sync up all your samples with the beat. Most of the instruments are equipped with alpha-numeric pattern/patch selector pads, conveniently located at the left on each rack module.

In the new Storm, a more professional-looking mixer window and sequencer, along with a new piano roll-style MIDI editing window, help fill up the extra screen real estate. To keep everything under control, Arturia added a Studio Overview panel, placed unobtrusively in the lower left-hand corner, waiting for that moment when you've maxed out your brain with the number of modules you have playing, and need to refocus your efforts.

If the ergonomic arrangement and added power of the modules isn't enough to launch your creativity, Storm's Composition Wizard, which prompts you to make instrument and sound choices based on the styles you select, has been improved and expanded. Users also continue to have access to the Storm Hall, an online resource with chat rooms and interactive tools. And if you already have a collection of recording software in your computer, Storm plays well with your other programs if they share the ReWire protocol for interconnectivity.

After the fun I had composing with Storm's earlier version, I was extremely impressed with how the designers were able to add so much new powerful functionality without sacrificing the absolute ease-of-use that has been the product's trademark. Considering its cross-platform compatibility, Storm makes an excellent choice for anyone interested in creating their very own grooves for the dance floor.

MSRP: $149 – www.arturia.com

System Requirements

PC: Windows 98/SE/2000/XP • Pentium III 800 MHz processor • 256 MB RAM

MAC: Mac OS X (10.3 Panther) • G4 1 GHz processor • 256 MB RAM

Sound card: DirectX, ASIO, SoundManager or CoreAudio compatible

340 MB hard disk space

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Kinetic: Organized Energy



If you want to just create the grooves in your computer, then save them to CD to carry with you, Kinetic exports grooves and complete songs as .WAV files. Kinetic files can also be opened directly in Cakewalk's higher-level dance music studio, Project5. Like Storm, Kinetic works with other ReWire-compatible programs, such as SONAR. Kinetic also works with imported ACIDized .WAV files, making it widely compatible with material coming from other loop editing software.

Kinetic is Cakewalk's latest groove-oriented audio/MIDI workstation. Like Storm, Kinetic makes creating, composing and performing with grooves a simple operation. Kinetic utilizes a more text-based approach than Storm, but is just as easy to work with. Simply browse extensive, style-based loop/pattern directories, select your material, and assign the grooves to any of the 16 tracks in Kinetic's Mixing Strip. Patterns appear in a window to the left and patches to the right. I found selecting a pattern and finding sounds to match it to be an extremely efficient method of building tracks, as well as a great way to get more creative. Mixing and matching styles yielded some interesting results.

For accessing the grooves, Kinetic provides an alpha-numeric pad called the Groove Picker. This pad makes it easy to select the grooves for each track. You can then combine them into a song using the Song Arranger, or trigger them in a live performance. If you included a MIDI controller in your DJ set-up, Kinetic could add a whole new dimension for your performances. It would be like having an unlimited supply of "flash memory" buttons on your CD player.



One of Kinetic's most notable but not immediately obvious features is its treasure trove of Roland instrument sounds. Many of these come directly from classic Roland groove boxes, like the 808 and 909, which have helped define and redefine dance music over the years. Known for their richness and punch, Roland synthesizer sounds are also provided for leads and pads.

If you want to get started creating your own dance music, but don't have either the extra cash or the extra time to master a more complex application, Kinetic is for you. You could even take it with you on a laptop, and, combined with a MIDI controller, add a cool new wrinkle to your live jams.

MSRP: $119 – www.cakewalk.com

System Requirements
Windows 2000/XP • 800 MHz processor • 256 MB RAM
180 MB free hard disk space
Monitor: 800 X 600, 16-bit color
CD-ROM drive (for installation)
Sound card: Windows-compatible
MIDI interface for external control

Thank You!!!

To all the companies who participated in the Sensational Gear Giveaway at the Mobile Beat DJ Show in Orlando.

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MOBILE BEAT DJ SHOW & CONFERENCE



Groovin' in Orlando

Like listening to cool tunes while sipping a cool drink by the pool on a hot tropical day, things were smooth and in the groove at the 2004 Mobile Beat Summer DJ Show & Conference (June 28-30). The show returned to the Doubletree Hotel at the Entrance to Universal (formerly the Radisson Orlando at the Entrance to Universal) for the second year.

A decidedly positive vibe emanated from the DJs who came to enjoy the exhibit hall, seminars and parties. When Mobile Beat publisher Robert Lindquist asked the crowd packing the opening session if this was their first Mobile Beat show, nearly half of the jocks in the room raised their hands. **Networking** between seasoned pros and enthusiastic neophytes took place constantly during the course of the show. Once again, **Florida DJ associations** helped make the show a success by getting the word out to their members. If the mix of the **Orlando crowd** was any indication, the DJ profession is entering a period of new growth.

As always, the professional seminar presenters covered a wide range of topics, including essentials for up-and-coming DJs, as well as **new insights** for those who've been spinning for a while. How to improve performances, build interactive skills, tighten up time management, understand cutting-edge digital technology for DJs—all this knowledge and much more was available to attending DJs who were eager to learn.

"First, let me say thank you to everyone at Mobile Beat for putting together a GREAT show!" said Eamonn O'Sullivan of Encore Entertainment in Wesley Chapel, Florida. "I have been a DJ for over 13 years but this was the first show I attended. My co-workers and other DJs I know have gone to past shows and it was time I went. I was glad I did, to say the least." Eamonn's wife, Karen, was a **happy winner** of one of the many prize giveaways that took place on each day of the show, culminating with the Sensational DJ System Giveaway on the closing day. (See the sidebar on this grand giveaway finale.)

Speaking of gear, representatives of the leaders in DJ audio, lighting and computer products were on hand for **one-on-one** consultations with attendees. A number of exciting new products were unveiled at the show. (See the following pages for details.) DJs also loaded up on music, party props, games,


















10


11

business promo tools, and other products in the exhibit hall.

The DJ Allstar show was as hot as ever, with non-stop, interactive action throughout the evening. There is truly nothing like this at any other DJ show—it's a party that you can learn from! (See sidebar for more on the Allstar show.)

The partying[10] didn't stop there. The next evening, Promo Only hosted a killer bash at **The Groove**[11], the premier nightclub in Universal Studios' City Walk. Once again, DJs proved that they know how to party better than anyone, keeping the **floor bouncing**[12] all night long.

All in all, the **action**[13] at Mobile Beat Orlando 2004 was not to be missed. If you didn't make it to the Sunshine State, that's too bad. But don't forget: there's always the next Mobile Beat DJ Show, full of new opportunities for building your bottom line, new products to try out, and new friends to party with. Get in the groove!

Don't miss the next Mobile Beat DJ Show & Conference in Las Vegas, February 22-24, 2005, as it moves to its NEW LOCATION, the Stardust Hotel and Casino! Call 585-385-9920 or go to www.mobilebeat.com for information on attending or exhibiting.


12


13

A New Sensation: Winning!



The lucky winner of the Orlando show's Sensational Gear Giveaway was Steve Nelson of Digital Sounds Unlimited in Roanoke, Virginia. He was doubly fortunate, as he had driven to the show in his sizable DJ van, and so had enough room to cart home all of his new gear at once.

DJ Steve has been providing mobile entertainment in and around the Roanoke Valley for 15 years. Before that, he worked in radio, including a stint at Q99-FM in Roanoke. He got his start on Armed Forces Radio.

Check out page 45 for all the manufacturers that helped Mobile Beat give away yet another awesome collection of DJ equipment.



Giveaway Winner-
Steve Nelson

DJ Allstar Party Educates While It Entertains



Many DJs who come to Mobile Beat DJ Shows are not prepared for the experience of a DJ Allstar Party. I've seen it happen many times. They come in, expecting to just dance and drink like at any other gathering. Then, the performers start taking to the stage or the dance floor (or both)—but they're not just performing: they're sharing gig-tested interactive dances or games or skits or some other unique idea. The transformation from passive audience members to active, learning participants is immediate and dramatic. You'd think that DJs, who spend innumerable nights of their lives coaxing others to get up and out on the dance floor, would be content to just sit, watch and soak in what they see. But no, they soon find themselves on the floor, in the thick of it, having a blast—and absorbing ideas they will take home and adapt to their own shows.



These Allstar events don't just happen. Long-time Mobile Beat Show team members Jimmy and Gail Johnson, along with their son, Jeff, provide the guiding force that makes each Allstar Party a premium event. Based in the Boston area, where they've operated Crystal Entertainment Services (www.crystalentertainmentservices.com) for the last 25 years, they assemble the talent during the months prior to each show, then coordinate everything—people, music, lighting on the night of each party.



Out front, emceeing these events, Ken Cosco and Jim Martin of A Touch of Class DJs in Marlborough, Massachusetts (www.atouchofclass.com) keep the energy flowing between each act with a high-powered style that's charged with electricity. They make sure that the crowd is as pumped up as possible, creating the optimum atmosphere for each performing DJ to be their best.

Behind the scenes, a mix of show regulars and local talent gets the job done. Tom D'Addazio of DJ Elite Entertainment in Somerdale, New Jersey, has been minding the music mix for the Allstars. Both Orlando shows have enjoyed the sound and lighting expertise of Electromagic Productions, a subsidiary of Promo Only, which also provided all sound and video support for show seminars.



Over the years, the Johnsons have rounded up some over-the-top entertainment to open the show with a bang or change the pace between interactive DJ segments. At one show, the theme was Star Wars, so Darth Vader took the stage. At another, the hit reality TV series Survivor provided a wild opening. This time around, between the DJ acts, up-and-coming pop diva Katie Levent and her dancers treated the crowd to some hot, Mediterranean-tinged R&B sounds and sights.

Last summer in Orlando, the Allstar producers hooked up with a local entertainment mega-company called Entertainment Caterers (www.entertainmentcaterers.com). This year, EC followed up an amazing human/robotic stilt walker display they presented in 2003 with a thrilling performance by Polynesian dancers to open the 2004 Allstars. EC is an Orlando talent agency that provides everything from DJs and bands to the unique acts that Allstar audiences have enjoyed.



Now that you know a little more about this "little" Mobile Beat event called the DJ Allstar Party, you won't want to miss the next one. If you're interested in being a participant in this Mobile Beat show tradition, check out the show opportunities ad at the end of the show section for information on how to get involved.

Unveiled in Orlando



Just like at the huge entertainment industry tradeshows, where new product rollouts complete with hype and hoopla are the norm, DJs who attend Mobile Beat shows also get a taste of the freshest gear that the major manufacturers have to serve up. Being able to get your hands on the actual gear, while expert company reps answer your questions is one of the best things about any Mobile Beat DJ Show.



In Orlando, for example, American Audio showed off their new CDI 500 tabletop CD player, which you'll find reviewed on page 32 of this issue, while a whole new crop of brighter, stylish American DJ light fixtures, like the Accuspot 250, blazed away. Also reviewed here, as well as on-hand at the show, were TASCAM DJ's latest entries for mobiles, the X-17 mixer and CD-X1700 dual CD player (see page 26). Gemini demonstrated their new CDJ-01 and CDJ-02 CDPs, and the intriguing DSP-1 effects unit, as well as the latest in DJ transport gear, the MB-10 mixer bag. The Denon booth featured multiple workstations (or should I say, "play" stations) loaded with their latest units, including the DN-D dual CDP series. Pioneer wowed potential VJs with their industry-first DVJ-X1 DVD turntable, and let DJs get their hands on their newest mixer, the DJM-909. Also in the "wow" category were some of the innovative products from Numark, including their new HDCD1, a dual player with a built-in hard drive for MP3 storage. A brand new face at the show, Aquallusion's towering lighted water pillars drew a steady flow of interested DJs.



In the software realm, DJPower gave attendees a sneak peak at their upcoming 3.93 release, which adds a bunch of new video and graphic features for even more multimedia power. ALCATech gave hands-on demos of their updated BPM Studio products, as well as exciting new DigiScratch and BPM Jukebox programs. Stanton also unveiled the new iteration of FinalScratch, version 1.5, featuring increased performance power and simplified installation.

CHAUVET Debuts New Lighting Technology

The creative folks at CHAUVET chose Mobile Beat Orlando as the venue for the introduction of their innovative new lighting control



technology, ILS™ (Integrated Lighting System). Product Development Manager Barry Abrams took a few minutes out from demonstrating the system to share some background on this fresh approach to DJ lighting.

"What DJs have said to us is...if they're a Mobile DJ, they want intelligent lights but it's taking way too long to program, way too long to get things set up...They don't want to spend a lot of time learning and there's nobody teaching them. So they need something that's quick, precise, takes five to ten minutes—that won't waste their time." They found that club technicians also wanted to simplify and speed up their programming.

So what makes ILS different from other control options? One of the problems cited most often by DJs using DMX was having to reset dipswitches every time they reconfigured their lighting set-up. Abrams describes the ILS solution: "We've created a system where you can now assign digital dipswitches remotely... Say I've done all my programming beforehand and I'm hanging my lights back up, but I didn't put them in the same order. Yet I want them



to do the right thing. Now I can assign those dipswitches at the controller."

With ILS, similar fixtures with different features (ie., a scanner with fixed gobos and one with rotating gobos) that previously couldn't be linked in stand-alone mode will now work together. ILS controllers are also "multilingual," being able to deal with DMX and ILS protocols simultaneously. Borrowing the "effects engine" concept from expensive, high-end lighting boards, the ILS controllers provide on-the-fly, slider control that lets you craft scenes at the spur of the moment. Splitting capability, fog controls (low and high voltage), MIDI, and 1/4" control jack inputs are also standard features.

The new fixtures had to look good to help Mobile DJs meet the demands of venue managers and to fit the architectural needs of clubs. They also needed increased brightness to work well with a minimum of fog. Optics were improved and beam sizes were increased to boost the apparent brightness of the ILS series effects. Better IC processors were added for smoother movement. Go to www.chauvetlighting.com to find out more about this breaking technology.

PC Syncronicity and Security, Baby

A unique exhibitor in Orlando, a company called Ceelox showed a powerful product for PC-dependent DJs. SyncITBaby (www.syncitbaby.com) provides the ability to keep your files and settings synchronized on your hard drive and a portable device, allowing you to easily move your data between computers. You can visit any computer, plug in your external storage device, and instantly access your own wallpaper, application settings and desktop. When you depart, no trace is left behind. SyncITBaby makes migrating to a new computer much less of a headache. It also utilizes military-level encryption to provide the highest level of security for your data. And if that's not enough, the BioBaby Edition provides file access using your fingerprint on a biometric strip.



Describing a DJ-specific application, company president Peter Rung said, "... say I want to send one of my DJs out with a hard drive but I don't want anybody else getting access to it—I add him or her on as a user for that show. This way, the music can't get copied, it can't get moved—it can only be played by that DJ." Summing up the purpose of SyncITBaby, he said, "We're really into making your life more productive, making your life more secure...effectively giving you a DNA stamp on your files." •


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Not Your

Some real-world experiences to help point you in unusual gig-getting directions

By Jim Weisz

It can be a tedious task trying to fill open dates, off-peak weekends or weekdays with mobile events. Landing a regular job at a bar or club can be a great way to fill those dates. But if you're looking for something a little different, there are plenty of other options out there. Cruise ships, sports arenas and theme parks are just a few examples of the many entertainment venues where you may be able to find a regular gig of some kind.

The following are a few of the alternative gigs that DJs have experienced. Our hope is that they may offer you some insight, and help you decide if they're a good fit for you when trying to fill those open dates.

Cruise DJ

Mike Edwards of Pleasanton, California worked onboard cruise ships as a DJ traveling throughout the Caribbean and Bermuda. His best friend's dad was the Entertainment Director for the cruise line, which helped him score the gig. He worked on the ships as a DJ for four years.

He said that one of the best parts of the job was the fact that he got paid to have fun and travel. All of his expenses were paid, including his flights to and from the ships, food, and accommodations. He thought it was great to be able to see things and places that he never would've been able to see if he hadn't worked on a cruise ship.

While there were many great aspects of the job, there were also some things Mike didn't like. He noted that working on a cruise ship can sometimes become confining. He occasionally felt isolated, until he hit land, which was usually only for about eight hours, while in port. He said that it's also easy to lose touch with the "real world." For

Typical DJ Show

example, maintaining finances and friendships/relationships at home can be tough.

Mike was able to work with some of the best entertainment professionals in the business. He felt that working with those professionals helped shape his skills as an entertainer and made him more than just a DJ.

Hailing from Denver, Colorado, Jay Kacik worked for Carnival Cruise Lines as a DJ for three and a half months. He originally signed on for three weeks as a stand-in, and after the second week he called the home office and asked about staying or transferring to another ship. They promoted the DJ he was filling in for to the position of entertainment director on another ship, so he got to keep the gig.

Jay shared the same feelings Mike expressed about the confinement on the ship. Room and board were paid for by the cruise line and he was paid $250 a week (this was in 1991).

One of Jay's most interesting experiences while working at sea involved DJing private parties for a ship full of Hooters waitresses. The restaurant chain had a nationwide contest among their servers to see who could sell the most of their new signature menu item. The winners, 150 Hooters waitresses, each won a free cruise. Jay was tapped to provide music for them while they were onboard the ship. They didn't bring many males with them—other than the restaurant owners—so Jay, along with some of the guys in the band and the comedians, had to step up and party with the women. (Life at sea can be rough sometimes!)

Game Time DJ

Bob Moore of Tampa, Florida has provided DJ services before every Tampa Bay Buccaneers

home game for eight years. The bulk of his gig consists of a three-hour outdoor picnic for typical crowds of about 3,000 people before each game. He also does sound for the pre-game party before the Outback Bowl every New Year's morning, which involves providing sound to an approximately 10-acre "tent city."

Bob landed the job through the caterer who runs the events, with whom he had worked for many years. Overall, he said he has enjoyed the gig and has a plethora of stories to tell about his experience over the years.

One particularly memorable pre-game picnic took place on a rainy morning when the Bucs were playing the Giants, as far as Bob remembers. It poured all morning and his speakers were covered with tarps. Since Bob and his equipment were dry, he kept playing music during the storm. He said it looked like Woodstock with people playing mud football and people body surfing on the eating tables. The boss (his caterer friend) was worried about what was happening and was yelling to cut off the beer. Bob—and the police—finally convinced him that, as long as the fans were behaving themselves, it was the worst thing he could do. It took a week to dry everything out.

Sometimes it's a matter of being in the right place at the right time or knowing the right people to book an alternative gig.

Cheer DJ

Rob Freedline of Cleveland, Ohio booked his first cheerleading and dance competition because no other DJ wanted to work on the day of the event—Super Bowl Sunday. The DJ that the organizers had originally hired cancelled to watch the game only a week before the event. They panicked and called every DJ they could find. The gig was nearly three hours away and Rob was the only DJ they could find willing to drive that far and miss the big game.

Since DJing that first year, Rob has provided his services for four of these competitions. He hopes to be asked to DJ more of them in the future. They typically last at least eight hours, which was the only negative Rob could think of about the gig. He likes that it's something different and it breaks up the monotony of weddings and parties he normally performs for.

Landing an Alternative Gig

Sometimes it's a matter of being in the right place at the right time or knowing the right people to book an alternative gig like the DJs mentioned in this story. However, there are many unique gigs you may be able to book, if you do some research to attain them. Calling the human resources departments for theme parks, contacting the game day entertainment/operations directors of sports teams and visiting the Web sites to find contact info for other places that might need your DJ services for is a good start. And who knows, maybe one day it will be your job to entertain the Hooters girls! •

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PLUGGING IN:

How to CONNECT with the

RECHARGED CORPORATE MARKET

Get a foot in the door and climb the corporate event ladder

By Anthony B. Barthel

It's no secret that after the tragedy of September 11, the corporate market took a nosedive and stayed hidden like the head of a scared turtle. But, after years of companies keeping their purse strings under tight rein, it appears that the market is starting to rebound. To find out exactly what is going on, we talked to people from all over the country, including DJs who specialize in this area, along with some influential decision makers in the realm of business-oriented events.

WHERE'S THE MARKET?

First of all, we wanted to see where the market is now and where it's going.

"My market is up 72 percent since September 11," boasted John Rozz of Sound Spectrum Entertainment in Connecticut. Rozz indicated that his success has been two-fold—he's found a place in the corporate market where bands once dominated and he's also developed a unique market position.

His findings seem to echo those of a lot of professional planners. The general consensus is that the emphasis on the big annual company party is fading, as drinking-and-driving laws and liability issues become greater factors. Instead, companies are looking to host family-friendly events for their employees. On the promotional side, companies are looking to make a dramatic statement in getting the word out about their products or services. Both of these trends provide good avenues for professional mobile entertainers.

Bryan Foley, a DJ and karaoke host in Tampa, Florida echoed this sentiment. "I do see things picking up for family functions and training functions but I see the traditional holiday party business diminishing."

"I see DJs expanding from entertainment and getting more into event production," continued Foley. "This opens up the week-day market—audio/video and sound reinforcement for training and presentations."

With a somewhat contrasting view, Robbie Britton of Funville in eastern Tennessee reported, "I'm finding that the corporate decision makers are still playing it safe for the most part. The writing on the wall indicated that 2004 was going to be huge, but it seems they're really playing it safe this year. In the last few years I saw the bigger companies cutting back altogether and the smaller companies doing more family-oriented events. The business is still there, it's just different."

This seemed to indicate that regional differences are rather extreme. Smaller markets continue to appear soft but larger metropolitan areas are starting to show encouraging signs for those looking to expand their business focus.

"People are asking for more and are wanting to step out of the safety bounds of 'just a DJ' and want to do more with entertainers and bands," said Dino Watt of Al Lampkin Entertainment in Burbank, a large talent agency that includes several well-known bands among its talent pool, as well as DJ entertainers and many other acts.

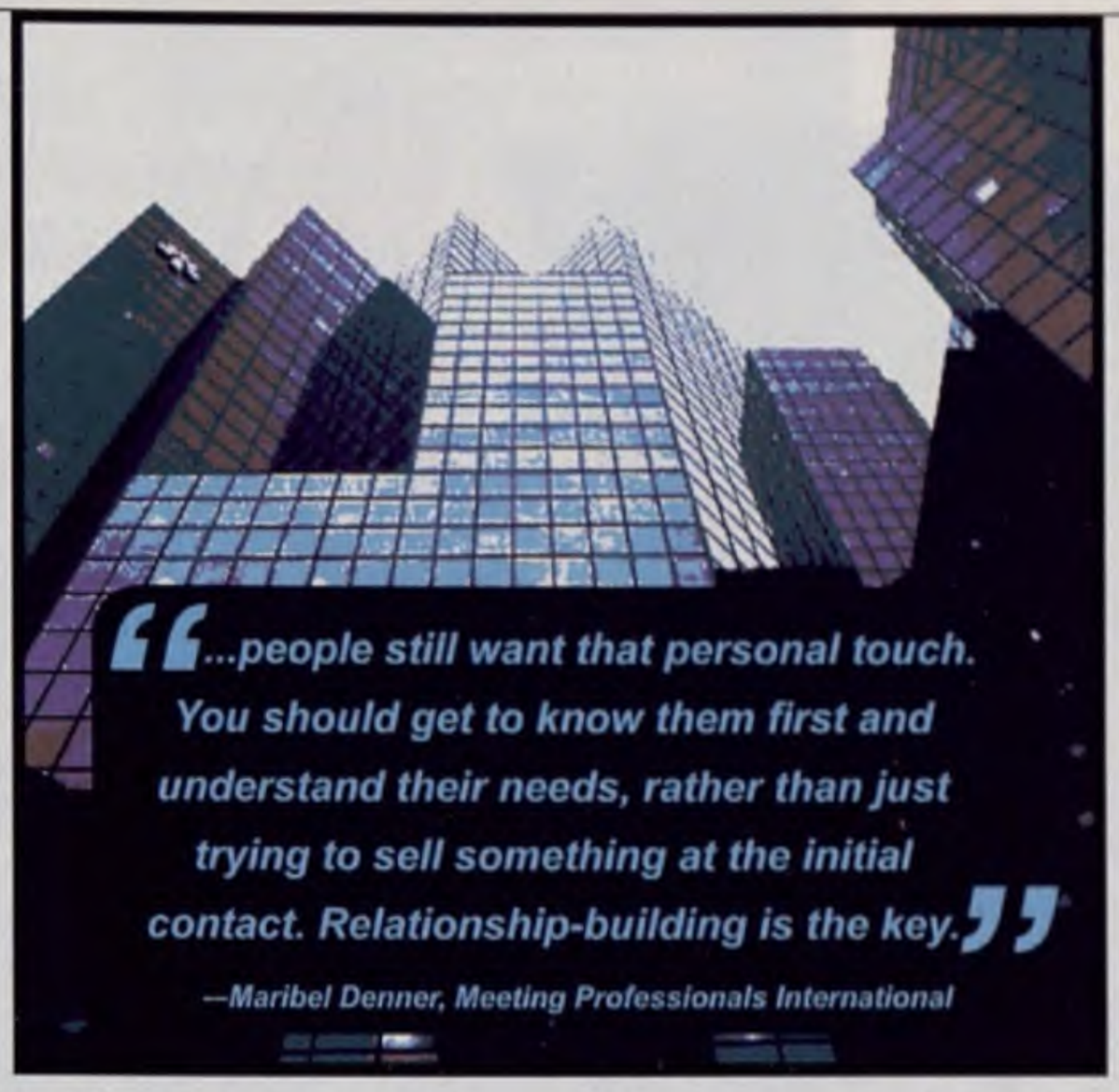
DECISION MAKERS

So who can help you get your foot in the corporate door? Generally speaking, the human resources department is almost always the first place to look. This department is in charge of things like company holiday parties, employee appreciation events, training sessions, and other in-house events.

Usually you'll find that there is a committee in charge of planning any corporate event. Be prepared to make at least one, or even several presentations, if the

decision makers are not familiar with you or your company. Often times you will be asked for a proposal, which can be anything from simple pricing to a sample event plan.

"The hard thing about corporate events is that it's all proposals and waiting," said Watt. "Usually there are bigger budgets and a broader scale." He had some good advice for those in the proposal-writing game: "Give them what they asked for—but then something more, so they can see what's possible."


"...people still want that personal touch. You should get to know them first and understand their needs, rather than just trying to sell something at the initial contact. Relationship-building is the key."
—Maribel Denner, Meeting Professionals International

Although corporate events are typically put together by a committee, there is generally one point person who is held responsible for the success of that event. If you think a bride is stressed on her wedding day, you'd be amazed at the overwhelming pressure on the person whose job is on the line, based on the success of a corporate function.

"During the planning process, you need to reinforce that you are there to help them shine in front of their boss, and then do so," Watt emphasized.

"At a corporate event, the DJ is looked at as an item that's added to the event but we try to be the event," said Robbie Britton. "Try to be helpful in the planning stages...if you personalize it for them and want to make it right, you will build a better relationship with them."

But not all events are initiated by the human resources department. There are tremendous opportunities to be found in the marketing department as well. Any company that has a public persona will likely have events that reinforce its image.

These functions can be anything from press conferences—an opportunity to rent the tools we use on weekends—to elaborate, multi-day extravaganzas featuring video, lighting and multiple presenters. The scripts for these events often read like a small-town phone book. Going beyond basic music playback, they often require an understanding of Microsoft PowerPoint and the ability to play video. Multimedia is definitely hot in today's corporate event market and expertise in this realm can be your foot in the door. Companies are looking for partners who can help them make their very public presentations successful.

MAKING THE RIGHT CONNECTIONS

Meeting Professionals International (MPI - www.mpiweb.org) is a trade organization worth looking into. MPI members are focused on planning meetings and corporate events. Maribel Denner, President of the Southern California Chapter of MPI, noted some recent, significant changes in the market.

"Events that would normally book nine months out are now booking closer to the date—three months or so." Denner reported. She also indicated that downsizing at big companies means that a lot of corporate event planners who once had jobs in large corporations are now out on their own and are still working the event business independently. Many of these people are part of MPI.

Everyone we spoke with had a different idea where to find business. Suggestions included the local chamber of commerce, the Jaycees, convention and visitor's bureaus, convention centers, local chapters of the International Special Events Society (ISES - www.ises.com), as well as MPI. Also, large charities like the American Heart Association, the American Cancer Society and many others host big events, and volunteering to help plan one of these can be both a great education and an opportunity to meet some of the more influential planning professionals.

For example, the Cancer Society holds local versions of its Relay For Life, a 24-hour walk to help raise funds for cancer research and treatment. From my personal experience, being on the committee to help organize one of these was an outstanding way to find local event professionals within large corporations. When they see you making a big difference in the success of one of these community-building events, you become an instant hero.

"I think it's more that people like to do business with whom they like to do business with—it's about business relationships," Denner observed. "Because of e-mail, things have gotten so fast-paced. But people still want that personal touch. You should get to know them first and understand their needs, rather than just trying to sell something at the initial contact. Relationship-building is the key."

GETTING YOUR FOOT IN THE DOOR

"You'd be surprised at the information you can get from the receptionist," said Robbie Britton. "It helps to get the actual name of the decision maker and call and ask for that name."

Scott Faver, of The Party Favers (Hemet, CA), confirmed that fundraiser planning committees provide an excellent way in the door. "While that particular event might not be the be-all and end-all, it will get you connected to people who make event planning decisions at large companies. The payoff isn't doing the event itself—it's your introduction to people who are corporate event decision makers."

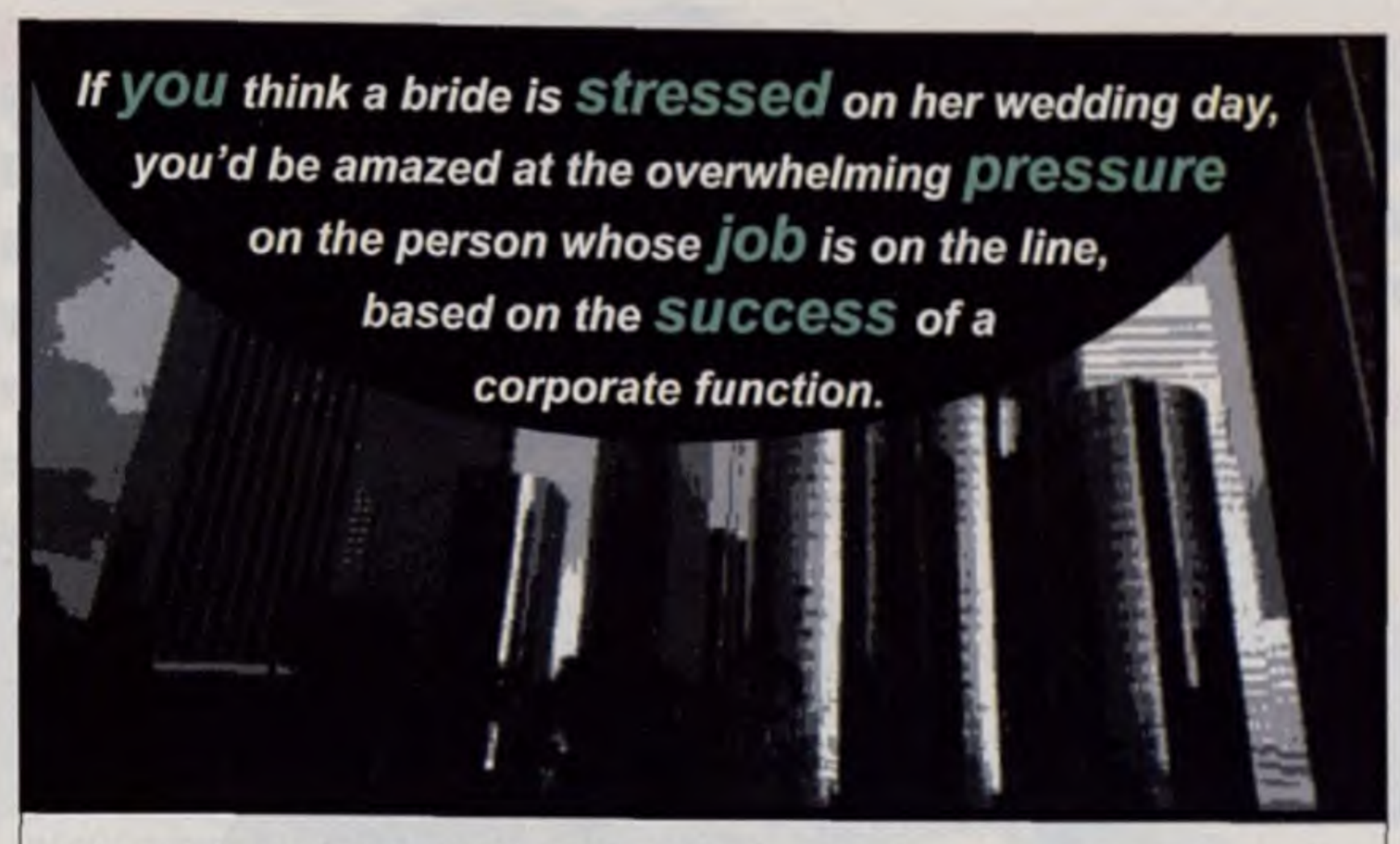
Faver shared Britton's assessment of the receptionist. "If [the decision maker's] voice mail always answers, dial '0' and ask to be connected. Reinforce with the receptionist that that person is the decision maker for the event. You can also ask (the receptionist) who else is on the committee."

Watt agreed that the best way to get in the door is to already have a connection with the decision maker. He added, "If you call a

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If you think a bride is stressed on her wedding day,
you'd be amazed at the overwhelming pressure
on the person whose job is on the line,
based on the success of a
corporate function.

company, know what they're about. Show them you're interested in their company, not just this one party."

Almost every meeting planner, decision maker and DJ we spoke with shared the sentiment that it's not necessarily what you know, but who you know. So how do you get to know these people? Find a trade organization or fundraiser to be part of.

EVENT TYPES: A BROADER VIEW

If the typical holiday party is no longer a focus for many companies, where is the business?

"Corporate training events are big," opined Dino Watt, "People are having a bigger vision and companies are wanting to show their employees a little more loyalty and a better time."

One type of function that has proven to be very popular is the team-building event. These events are meant to build strong bonds among employees, with the ultimate goal of generating a great working atmosphere at the company. The challenges utilized in a team-building session are often very similar to the games demonstrated at every Mobile Beat DJ Show.

If you see a business opening a new branch or retail storefront, find out who the decision makers are and offer to help plan the grand opening. If guests have a great time at the grand opening, thanks to your talents, they are going to go back to that business and that means you've just created an ally.

Identify the companies that are regularly in your local news. These are ones holding press conferences—and that means they're probably renting the audio equipment from somebody. If the company is particularly controversial, they will likely hold a lot of press conferences.

Public relations firms are also a good way to find many of these events. It's not unusual for a medium-sized PR firm to hold media events and then pass the cost of your services along to the final client with an additional markup of their own.

Brian Foley summed up the general mood by saying, "You have to get out of the music mentality of the business and more into the full production."

IN CONCLUSION, LADIES AND GENTLEMEN...

The corporate market is definitely strong if you know where to look. While December may no longer be the incredible bankroll it once was, there are still plenty of corporate events to keep DJs busy. Avenues for entertainers include multimedia productions and press functions (for those who have invested in high-quality microphone and PA systems), as well as corporate team-building events that draw on crowd-interaction skills.

Scott Faver summed up the corporate market this way: "They are no longer just looking for music and entertainment. They're looking for a connection in the value of an event and transfer of that value towards their daily business practice. There is a definite connection between the success of this event and the workplace attitude."•

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REALITY CHECK

GET THIS SHOW ON THE ROAD

CARS AND MUSIC MAKE A MAGICAL COMBINATION

By Mark Johnson



Like many places around the country, my area has its share of car clubs and their frequent get-togethers to show off their beauties. Whether it's a 1955 Corvette, a 1967 Mustang, a 1970 Chevelle or a tricked-out 2004 Honda Civic, these guys (and gals) certainly enjoy their cars and their car shows.

Usually these car shows involve a questionable DJ whose equipment looks like a leftover garage sale stereo with its cheap, underpowered speakers, an inferior microphone, an old turntable playing scratchy 45s and/or some Walkman™ CD players. It isn't that necessary to have the latest DJ equipment at these events, as the crowd is usually more interested in the cars; the music just serves as a background.

JAMMING TRANSMISSIONS

I attend about 3-4 shows a year and one I attended recently was certainly out of the ordinary as far as the DJ goes. Unlike the usual fly-by-night DJ, this guy had a complete system with subs, some satellite speakers, a wireless microphone and a thorough collection of music. Apparently he was a professional Mobile DJ and also a car enthusiast.

After chatting with him, I decided to walk around and see the cars. This was a large show, with perhaps 150 cars covering a few acres at a local high school parking lot. As his music faded into the distance, I noticed that the same song was coming out of some of the car radios. At first, I thought it was a coincidence, since the DJ would be playing the same kind of music that the car guys like. But when I heard his voice making some announcements, I knew there was something more to it.

I quickly turned around and walked back to the DJ and noticed a few more cars were playing his music. By the time I got back to the DJ, I was guessing that he had some form of low-power FM transmitter.

When I asked him about it, he showed me a little box the exact size and shape of a wireless microphone receiver, including the antenna. My curiosity engaged, I asked him to tell me more about it. While not for every Mobile DJ, his idea might have some value for other DJs in similar circumstances.

ROLL YOUR OWN RADIO

This DJ went to college for electrical engineering and participated in the local radio station there, eventually becoming the general manager. He's always enjoyed the science of radio, and at one time even considered owning a commercial station.

That dream never became a reality, due to FCC red tape, along with his strong feeling that he did not want to simply keep working *for* a station. He had become a Mobile DJ during college to help pay for his college loans, and he continued DJing as an enjoyable sideline to his subsequent engineering career.

Yet he's always remained fascinated with radio. Predictably, he found a way to include radio technology in his mobile arsenal. Wanting to stay within the FCC guidelines (not wanting to add "pirate" to his resume), he learned that, like walkie-talkies and CB radios, you don't need a license to transmit if your power is one watt or less. So, he got a kit and built his own transmitter.

The Ramsey Electronics company (www.ramseyelectronics.com) sells small FM and AM transmitters with prices ranging from $100 to $300 depending on strength and if they're in kit form. Since building his, this DJ has brought his transmitter to virtually every outside Mobile DJ event that he's played for: car shows, block parties, beach club events, etc. It typically has a range of just under one mile.

ON-SITE EXCITEMENT

Before each gig, he clears his use of the transmitter with the organizers of the events, who are usually pretty excited to be on the radio. They may publicize the frequency (107.9 FM) in their flyers and he certainly announces it during the event.

During the event he can actually perform more like a radio personality than a dance-oriented Mobile DJ. He makes various announcements regarding the event itself and frequently reminds everyone to tune their radios to the correct station. He also plays some vintage commercials to round out the nostalgic effect. Unlike a radio DJ, though, he still has to stand.

Many people get excited at the chance to have their names and/or requests announced over the radio as well as from the DJ system. There's something magical about being on the radio instead of just a PA system. It's similar to when a local radio station performs a "remote" at a store grand opening or at other public events. Instead of promoting the radio station, he can promote his DJ business.

The only downside to car shows is that they may not pay as well as a regular Mobile DJ event. Hopefully, you can schedule them on Sundays instead of Saturdays to not miss any wedding opportunities. This DJ has definitely acquired future DJ bookings from his exposure at

ILLUSTRATION BY CHRISTINE WAGENBLASS

car shows and other free outdoor events.

TUNING IN

Musically, pop music that matches the eras of the cars at the show is always a good bet. "Car tunes" are obviously in order, too. If you look closely, you'll find that there are many songs about cars that don't have to be just from the 1950s or Beach Boys. The DJ mentioned here performs for a lot of car shows and has concluded that you should use music from the 1950s very sparingly. There are plenty of songs from other years that you can use, rather than boring everyone with songs just from that single era. Unless it's specifically a '50s car show, include music from all time periods.

Check out Jay Maxwell's list of car songs (see sidebar) for some ideas. "Born to Be Wild," "Radar Love," "American Pie," "No Particular Place to Go," and anything by ZZ Top or The Cars provide some good options. Gary Numan anyone? (I would skip Adam Sandler's "Ode to My Car" unless you don't want to play there again.)

Plus, the songs don't necessarily have to be limited to dancing songs, as it's hard to dance on grass, asphalt or gravel anyway. You can tickle many listeners' ears by pulling out some long-lost gems from years ago. At many shows, the attendees' tastes will lean heavily towards classic rock, as a good number of baby boomers now have more money to spend on an expensive hobby like car restoration.

While not for every DJ, car shows and other outdoor charity events do make you feel good as you help others have a good time or be successful with their fundraising. Unless it conflicts with any scheduled paying events, these opportunities will pay rewards with a great deal of good will and often some new bookings.•

SONG TITLE	ARTIST
1. Cars	GARY NUMAN
2. Pink Cadillac	BRUCE SPRINGSTEEN
3. Mustang Sally	WILSON PICKET
4. Drive My Car	BEATLES
5. Little Old Lady	JAN & DEAN
6. Little Red Corvette	PRINCE
7. Greased Lightnin'	JOHN TRAVOLTA
8. I Can't Drive 55	SAMMY HAGAR
9. Fun, Fun, Fun	BEACH BOYS
10. Car Wash	ROSE ROYCE
11. Little Deuce Coupe	BEACH BOYS
12. Mercury Blues	ALAN JACKSON
13. Who's Zoomin' Who	ARETHA FRANKLIN
14. Radar Love	GOLDEN EARRING
15. Dead Man's Curve	JAN AND DEAN
16. Maybellene	CHUCK BERRY
17. Shut Down	BEACH BOYS
18. Get Outta My Dreams, Get Into My Car	BILLY OCEAN
19. Hot Rod Lincoln	COMMANDER CODY
20. Low Rider	WAR
21. Roll On Down The Highway	BACHMAN-TURNER OVERDRIVE
22. American Pie	DON MCLEAN
23. No Particular Place To Go	CHUCK BERRY
24. Vehicle	IDES OF MARCH
25. Mercedes Boy	PEBBLES

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Same-Sex RECEPTIONS

EXPLORING THE POSSIBILITIES

A look at the realities and potential rewards of a developing wedding trend

By Mike Ficher

Regardless of which side of the aisle you sit on the issue, with Massachusetts' groundbreaking legalization of same-sex marriages, the event industry in general—and the Mobile DJ profession in particular—is poised to reap an unprecedented financial windfall.

According to *Forbes* magazine, if most of the 50 states follow the Bay State's lead, and gays and lesbians embrace the marriage institution with the same fervor as the straight market, the wedding industry will realize newfound revenues to the tune of $16.8 billion. That's billions, not millions. In a $70 billion industry struggling with a flat economy and limited growth prospects, that will sound like music to many entertainers' ears.

Of course, the new-found revenue—according to *Forbes'* calculations, music and entertainment will reap $659.3 million of that boon—will be realized over several years, and frankly, some of the assumptions employed to arrive at the $16.8 billion figure are stretched further than Reed Richards. Nevertheless, the prospective spike to the wedding market is real and likely lucrative for those prepared to embrace the opportunity.

With an estimated 16.5 million gays and lesbians living in the United States (2000 U.S. Census), boasting a combined buying power of slightly less than $500 billion—greater than the Hispanic market, according to Prime Access, a gay and lesbian advertising and marketing agency in New York—the numbers might be enticing enough for many DJs to set aside any personal preferences and explore opportunities to serve this burgeoning demographic.

Indeed, gay and lesbian couples are seeking to enjoy the celebration of commitment in much the same way heterosexual couples currently do—and the event industry is responding.

At the 2004 Same-Sex Marriage Expo in New York—the third consecutive year for this event bringing together event professionals and potential clients—more than 8,000 prospective couples attended. They sampled French wine, enrolled in an exclusive china company's gift registry and sifted through displays of frilly lace dress hats and four-button tuxedos, just like at any other bridal show.

The number of advertisers at gayweddings.com has increased fourfold since November, when a Massachusetts court ruling set the stage for the May legalization of same-sex marriages. At the first Gay Life and Wedding Expo in Washington, DC, in April 2004, about 100 vendors (35, who learned about the event too late, were turned away) presented a variety of event services to potential clients from Virginia, Maryland and the District of Columbia. In Seattle, while 80+ vendors participated in the first Gay Wedding Show, more than 50 were not able to join because of lack of space, not lack of interest.

SAME OLD SONG

For disc jockeys concerned about event logistics, probably the most surprising aspect of a same-sex wedding reception is its resemblance to a straight celebration.

"There are no differences except for gender and theme," noted Rita Leonard and Paula Rutledge, founders of PrideBride, a wedding planning consultancy based in Winnipeg, Manitoba, Canada. "So many people think that there must be some huge differences, but generally, there are not!"

"Other than the fact that you will not introduce a 'Bride' and a 'Groom,' the reception and role of the DJ or entertainer will not differ from that of one at a straight wedding," offered Mark Kingsdorf, owner of Queen of Hearts Wedding Consultants, based in Philadelphia, Pennsylvania. "Your role will be a direct reflection of your personalized meeting with the couple."

OBSERVING FORMALITIES

That meeting should cover one of the most sensitive aspects of serving a same-sex reception—how to address the newly married couple.

"I think any professional in any field connected with the wedding should query the couple before any of the introductions as to how they would like to be addressed," noted Leonard. "Perhaps they want to be

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called 'partners in life' or 'spouses.' There are no specific rules to this other than being patient, caring and respectful to the couples' wishes."

According to Charlotte Berwind of Charlotte Berwind Fine Foods, Inc., serving the New York market, sensitivity extends beyond addressing the newly married couple to their families. "What I find helpful from the DJ in today's weddings is to be sensitive to the clients' new blended families. Often there are more than two sets of parents; there are children and extended family beyond the traditional two sets. Children are being adopted more prevalently and couples want to include children in the weddings."

Linda Germanetti, owner of Pony Time DJs in San Francisco, California, recently performed at a reception where the parents of the bride were lesbians. "Instead of changing couples for the parents' dance, I just invited the parents out on the floor and left it at that. Not a problem," noted the veteran DJ/dancer. "I think you need to treat it the same as any other wedding reception."

HAVE IT YOUR WAY

Based on feedback from event professionals who have serviced same-sex receptions, while tradition and family remain critical, gay and lesbian couples apparently don't want to make their guests sit through the same perfunctory wedding scripts they suffered through at straight events. More attention is paid to the ceremony, family and personalization, in many ways, illuminating the challenge the couple has met in order to reach the celebratory moment.

"You usually won't have nearly the drama that you would at an opposite sex wedding," offered Brian Dale of Wave Link Music, Inc., serving the Seattle, Washington market. Dale actively pursues the same-sex market, advertising in gay-friendly publications and on Web sites.

"People that are in attendance at a same-sex event are there because they want to be, not because they are obligated to be. So you don't get the family members that are stabbing each other in the back, causing problems and being major pains. Also, the same-sex couples that I have done receptions for have been some of my best word of mouth referrals ever. Performing for a same–sex wedding is much more fulfilling for me."

Dale cited another pleasant outcome of his experiences with the same-sex market. "Usually money is not an issue (they will typically pay what you ask without any complaints), you'll almost always get a great tip if you do a good job, and they are always the most fun events of the year for me."

THE RIGHT CHOICE

While Kingsdorf contends that "Most wedding-driven marketing media will soon be geared to both gay and straight couples," the consultant cautions jocks to tread intelligently into this new field.

"Some gay people will see straight wedding professionals as 'jumping on the band wagon' to make a quick buck by becoming gay friendly, and may prefer to deal with gay-owned businesses. This is really no different that African American, Jewish, Hispanic or any other group choosing to refer business to someone of similar background... Others will welcome anyone who is open minded and professional."

"Treat gay couples as you would any other couple. You don't have to be Muslim to DJ for a Muslim wedding, or Hindu to perform at

For disc jockeys, probably the most surprising aspect of a same-sex wedding reception is its resemblance to a straight celebration.

a Hindu reception," noted Kingsdorf, reflecting experiences shared by many veteran jocks. "No one is asking you to change your own personal beliefs, to enter into a personal relationship with your clients or sleep with them. Offer them the same level of service, professionalism and courtesy as you would any other client."

Leonard shared another important recognition of the critical role an entertainer plays in setting the tone for the event. "Remember that for a number of the friends and family, this will possibly be the first same-sex wedding they have attended, and if the DJ is calm, cool and collected, then they will be."

BRAVE NEW WORLD

The same-sex wedding market offers DJs an unparalleled opportunity to cultivate a growing, excited and focused market. And, as Rita Leonard noted, one that is not exceptionally different, execution-wise for a DJ, than the existing service base.

"One thing that I have found is that first timers at a gay wedding are always, by the end, so shocked by how 'normal' the wedding was." •

QUANTIFYING THE MARKET

Does your region boast a sizeable gay population? According to the 2000 census and an analysis for USA Today *by Paul Overberg* the following cities with populations greater than 100,000 possess the highest percentage of single-sex, unmarried partner households:*

CITY	PERCENTAGE	TOTAL SINGLE-SEX HOUSEHOLDS
San Francisco, CA	2.7%	8,902
Fort Lauderdale, FL	2.1%	1,418
Seattle, WA	1.9%	4,965
Oakland, CA	1.8%	2,650
Berkeley, CA	1.8%	788
Atlanta, GA	1.7%	2,833
Minneapolis, MN	1.6%	2,622
Washington, DC	1.5%	3,678
Long Beach, CA	1.4%	2,266
Portland, OR	1.3%	3,017

**Sidebar to: Maria Puente, "Much Ado About Gay Commitment Ceremonies: These Couples Need Wedding Planners, Too,"* USA TODAY, *May 17, 2004, sec. D, p. 5.*

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Leading South African DJs cross an ocean and two continents to learn at Vegas event



Coming to America

By Anthony B. Barthel



During the opening session of the 2004 Mobile Beat DJ Show in Las Vegas, seminar MC Jimmy Johnson asked, as he always does, who had traveled the farthest to attend. The room erupted in applause when the answer came back that two attendees had made a 17-hour trip from South Africa to be there. We had to find out more about these dedicated entertainers and what motivated such an investment of time and money.

LOOKING FOR MORE

Mick and Karen Landi, of Shattered Glass Discos and Shattered Glass AV & Staging in South Africa, came to the Mobile Beat Show to compare South African functions to those in the US and to find fresh ways to improve their already-substantial market share. Shattered Glass Discos has 22 DJ systems in two provinces—Gauteng (featuring the city of Johannesburg) and the Western Cape (location of Cape Town)—making it the largest DJ company in South Africa. Mick and his business partner, Sean Bakos, co-own and run the company full time. Karen is the company's PR person.

Describing her market, Karen said, "There are a number of mobile disco companies run on a full time basis. These are our large competitors, who we actively work on gaining market share from! There are also smaller companies run via cellular telephones and without full-time offices. We are the largest mobile disco company in South Africa in terms of units. We are also the only mobile disco company that has offices in two provinces." (There are a total of nine provinces in South Africa.)

COMPARISON, CONTRAST

We were curious about how relevant the information at the Mobile Beat Conference is to people from another, distant country. Customs vary widely even within the United States, so it would seem that all bets are off when it comes to crossing the borders.

Actually, there are a lot of similarities between how things are done in the States and in South Africa, according to Karen. "The general market seems very much like the US market. There are mobile disco companies that charge very little (and you certainly get what you pay for) and then there are those that charge professional rates."

If you hadn't guessed by now, they call Mobile DJ companies "mobile disco companies." There's one of the differences. Another one is that the market in South Africa is predominantly for music playback. At weddings—which represent approximately 60 percent of Shattered Glass' business—a family member or friend acts as the master of ceremonies.

Group participation dances and party games are definitely out. It's all about the music. And speaking of music, they don't enjoy monthly subscription-based music services like DJs in the States do. In South Africa, you buy albums at music stores (you remember those, right?), just like we used to do.

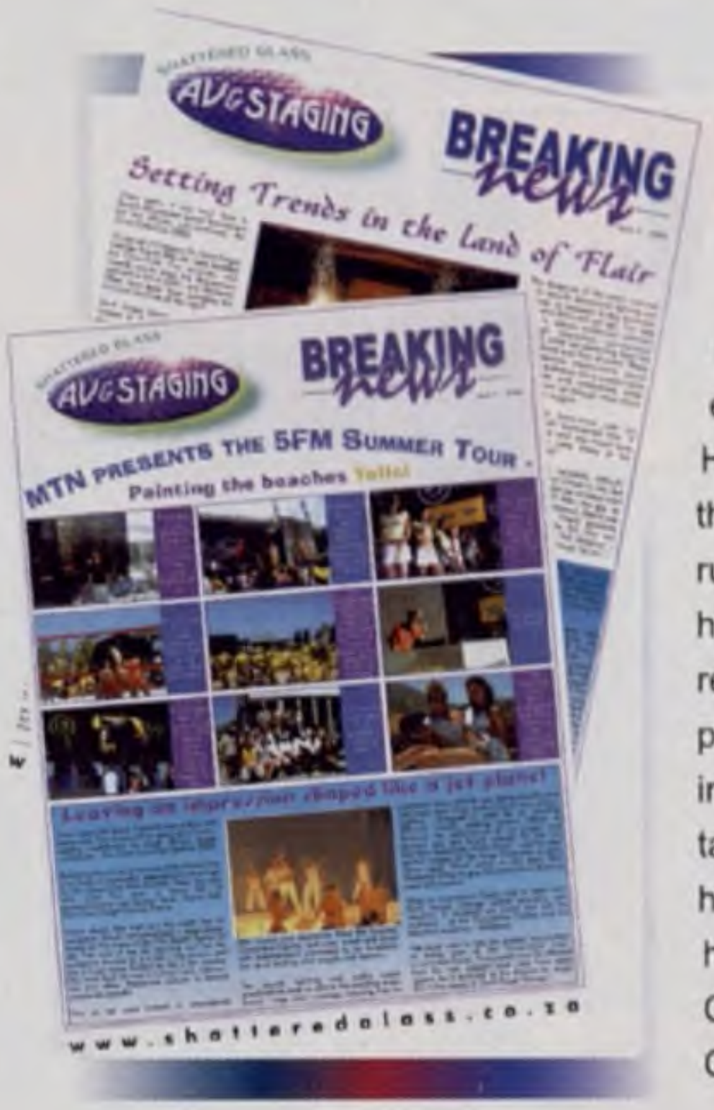
While there may be differences in how we operate here in the US, that didn't stop the Landis from considering making some waves in South Africa. "We were specifically interested in your MCs and party games and are hoping to create a market for professional MCs in South Africa." In other words, even though audience interaction is limited primarily to music programming at present, the Landis want to

shake things up by bringing interaction across the ocean.

TAKING CARE OF BUSINESS

Business practices for the company are different, too. "The other thing that struck us was how hard you guys work at securing business," Karen noted. "We only see approximately five percent of our clients before they book us. The rest [of our business] is completely through referrals, our telephone service and chatting at bridal expos."

One of the ways Shattered Glass keeps in touch with customers and venues is with *Breaking News*, a four-color, quarterly newsletter. Karen shared several copies with us at the conference. It contains information on upcoming events and plenty of pictures of the typically huge events for which Shattered Glass provides audio and video. The high quality of the publication matches the high production values of their events.



SOMEWHERE ACROSS THE SEA

Deciding to attend the Conference has been a long process for the Landis. "It has been our dream to attend for many years. We have read about it in *Mobile Beat* over the years. In January we decided, this is it—we are going. We booked our tickets, sweated over getting our visas for America (we only received them the day before we left!), boarded a plane and came to America. We are delighted that we attended and really look forward to next year!"

The trip to Las Vegas was fun for Mick and Karen, who met when they were both 17. Karen described Mick as "a pretty cool guy because he was a DJ and he had his own car!" They worked together even in those years and expanded Shattered Glass from one to two, then four and six systems. They stuck with six systems for some time, during which they also got into the audio-visual production side of the business. The Landis have been married for seven years now, and have two daughters: Alessia, six and Claudia, four.



In 2001, the Landis sold 49 percent of their business to Sean Bakos, who had a lot of experience running a large multi-op company. He quickly expanded the entertainment side of the operation and is presently responsible for running that aspect of Shattered Glass. One of his main responsibilities is visiting venues, the referrals from which are a strong part of the company's business. Bakos is also in charge of finding and training new DJs. Meanwhile, Mick Landi takes responsibility for keeping the AV operation humming in Gautenberg, where Shattered Glass has 18 DJ systems. In addition to the partners, Clinton Engelbrecht is the regional manager in Cape Town, where the company has four DJ units operating.



The Landis took a lot back home with them from the Mobile Beat DJ Show and Conference. The camaraderie they experienced with fellow DJs was one of the best facets of their valuable show experience. In fact, they were inspired to follow the lead of the stateside DJ associations they encountered in Las Vegas, and have returned home to form a South African Disc Jockey Association.

Mick and Karen agree: "We love working together and we are immensely proud of what we have achieved. Our motto is: 'Do what you love, love what you do!' We have successfully taken our hobby and made a career out of it."

The Landis would love to attend a Mobile Beat Conference in their beautiful home country of South Africa. Um, boss, can I go along to take pictures?!•

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- E-mail to dwalsh@mobilebeat.com with high-resolution digital photos attached, or
- Snail mail to DJ All Stars, c/o Mobile Beat Magazine, PO Box 309, E. Rochester, NY 14445

Philly Mix SHOW MADNESS

DJ Richie Rich brings the big club beats to your radio

By David Kreiner



Richard Rizzo, aka, DJ Richie Rich, of Williamstown, New Jersey, started DJing sometime around 1990. A friend of his was a DJ in a local bar and would repeatedly ask Rich to play records so he could chase the ladies. "Finally," explains Rich, "I said, 'If you're going to keep leaving me here to spin, you're going to have to teach me.' So, he taught me…after which, I took his job six months later." His first real club gig was in Barrington, New Jersey, where Rich got to spin a lot of freestyle and dance music. "I think the '90s were the best years for clubbing and music. The clubheads and the music were all about dancing and having a good time."

Through the years after that, he worked at the Iguana Beach Club in Cherry Hill, New Jersey, the Casbah in Atlantic City, the Baja Beach Club in Philadelphia, and a number of other nightspots. He is currently at The Loft Bar in Cherry Hill, along with Egypt Nightclub, Club Flow, and The Lagoon in Philly. He also squeezes mobile events into his mix of gigs. "I have been very lucky to have been able to spin records, make people dance and get paid for doing it," says the busy DJ. His future goals are to have a syndicated mix show all over the country and to travel to different cities to be a guest DJ.

Mobile Beat: *What type of equipment do you use when you go out?*
DJ Richie Rich: The clubs have different equipment, from Pioneers to Denons. I prefer to use Pioneer gear. The clubs also have turntables, so I can spin a lot of vinyl. I play everything from techno and house to hip-hop and reggae. In these musical times, you must be very versatile.

MB: *Do you use any computer software live or for remixing?*
RR: I'm not really into the whole computer mixing thing. I tried Final Scratch for a while, which I feel takes a lot of the energy out of the mix. I'm not really that interested in remixing, but I will play the crap out of a hot remix.

"In these musical times, you must be very versatile."

– DJ Richie Rich

MB: *How did you get a mix show on the radio?*
RR: I worked at a club where the music director of WIOQ-Q102 made a weekly appearance. He had a long drive home and asked me for one of my tapes. The only thing I had was a '70s and '80s tape…I got a call on the following Monday asking me if I wanted to mix on a show they did at noon, the (now famous) *12 Noon Workout*. I started out doing one day a week—and 7 years later I do all the mixing for the station. My shows are *12 Noon Workout*, *Eight O'Clock Shorty*, *The Drive at Five*, *Freak Show Friday*, *Club 102*, and *Back in the Day Dance Party*. [*Check out www.q102philly.com/ver2/mix_shows.html for the exact times – Ed.*] I do mixes for KKRZ-Z100 in Portland. I also did a one-year stint in Dallas, Texas on KHKS-Kiss 106.1.

MB: *What style of music do you find most popular in the clubs, and on mobile gigs?*
RR: The clubs here in Philadelphia and Jersey like everything from house and techno, to old school, hip-hop and R&B, along with reggae. Occasionally I like to throw in some freestyle music. The mobile gigs are all about playing the hits and requests.

MB: *Who are some of your favorite DJs?*
RR: My favorite DJs are my boy Cosmic Kev from WUSL-Power 99, Funk Master Flex, Hex Hector, Peter Rouhofer and Victor Calderone.

MB: *Where do you see gear and technology heading in the near future?*
RR: I think technology is going towards playing everything from a laptop or anything that will play MP3s. I think I'm always going to stay old school with my turntables and CD players.

MB: *Do you have multiple systems and workers?*
RR: I work for many different mobile companies. Because I am on the radio, the mobile companies sell me as a premium package, which works out well for everyone involved.

If you would like to contact Rich, you can e-mail him at Q102richierich@aol.com or richierich@q102philly.com.

Dave Kreiner is the owner of The Source DJ Music Supply. Surf/shop at www.thesourceformusic.com.

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Farewell to a Legend

Ray Charles had an immeasurable influence on all who came after him

By Kristi Singer


"When you run into things, the stumbling blocks that get in your way, walk around them...Go around and keep on stepping."
Ray Charles, 1930–2004
YAMAHA

Ray Charles will go down in history as a hit maker, accomplished piano player, memorable performer and leader, and a creator of soul music. Through decades, his music topped the charts with singles like "Hit the Road Jack," "I Can't Stop Loving You," "You Are My Sunshine," "You Don't Know Me," "America the Beautiful," and numerous others. He won 12 Grammy awards, was inducted into the Rock and Roll Hall of Fame, and received Lifetime Achievement Awards from the National Academy of Recording Arts & Sciences, the Songwriters Hall of Fame, and the Rhythm & Blues Foundation.

If You Believe

But beyond all of his accomplishments, Ray's greatest achievement was his ability to inspire others through his success. His path to artistic success and stardom was not an easy one. Even while dealing with blindness and the loss of his mother at age fourteen, Ray kept going after his dream. His formula for success was simple but pure: believe in yourself and always be sincere.

"You have to start that way because people are going to try and discourage you and tell you you don't have this," the soul singer said in a 2002 *Singer Magazine* interview. "Have faith in yourself. If you really believe in yourself, then you just work towards it at that end and don't let anybody discourage you."

Climbing the Ladder

For Ray, there was not a "most difficult" part of his climb to success or the "hardest" part of his career. "It wasn't like I was making $500 dollars and the next thing you know I was making $10,000. It didn't happen like that. Everything in my career started from point zero. And as time went on, I kept climbing the ladder and climbing the ladder."

His outlook laid the groundwork for his lengthy success. "You can start with zero, but you have to build yourself up. You are going to run into pitfalls, but so what? Nobody promised you a rose garden. When you run into things, the stumbling blocks that get in your way, walk around them. Don't just stand there looking at it. Go around and keep on stepping. Life is always going to provide adversity. You're not going to always have everything going great for you all the time because the wind doesn't blow in the same direction all the time. So, you have to realize that. You're going to have some trying times because that's part of life. But if you believe in yourself and you think you know where you want to go, you say this is part of it and keep on stepping."

Always Be Sincere

Ray viewed the creative freedom he had achieved later in his career as his greatest accomplishment. After his struggles, he had found himself at a point where he could do what he loved in front of 25-30,000 people at a time. He had even owned his own recording studio, RPM International. "I do what I want to do when I want to do it," he said. "To me, that's the greatest achievement of all, to be self-independent and not have to worry about anything other than your health. That's the best accomplishment, to be really, truly independent and not have to accept anything that you don't want to accept. That's a pretty good life."

"My motto is very simple. With music or whatever artistry you're doing, whether you're singing or playing a horn, my motto is 'Always be sincere.' Be honest with yourself. Don't cheat. The motto I want put on my tombstone: 'One thing we can say about Ray Charles is he was always sincere.'" •

Ray Charles: 33-1/3 Years of Grammy Awards

Date	Award	Song/Album
1960	Best Vocal Performance Single or Track, Male	Georgia On My Mind
1960	Best Vocal Performance Album, Male	*Genius of Ray Charles*
1960	Best Performance, Pop, Single Artist	Georgia On My Mind
1960	Best Rhythm & Blues Performance	Let the Good Times Roll
1961	Best Rhythm & Blues Recording	Hit the Road Jack
1962	Best Rhythm & Blues Recording	I Can't Stop Loving You
1963	Best Rhythm & Blues Recording	Busted
1966	Best Rhythm & Blues Recording	Crying Time
1966	Best Rhythm & Blues Solo Vocal Performance, Male or Female	Crying Time
1975	Best Rhythm & Blues Vocal Performance, Male	Living for the City
1990	Best Rhythm & Blues Performance by a Duo or Group with Vocal	I'll Be Good to You
1993	Best Rhythm & Blues Vocal Performance, Male	A Song For You

Changing Pace

James L. Venable segues from soundtrack composer to electronica artist

By Andy Schmitz

"What would be cool to listen to in your car...what would be fun?"

This is essentially every musician's eternal question. Especially in the dance music realm, which is always seeking new avenues to get music heard and onto the dance floor—and *finally into consumers' hands*. James L. Venable is no stranger to dance floors or consumers: he has worked as a musician, Mobile DJ and composer. He began his career as a drummer and from there began exploring different avenues of music by performing with a DJ at Bar Mitzvahs. From that point, Venable moved into music composition and arranging, falling into the role of soundtrack writer for television and movies. He applies the same principles of flow that he used in DJing to his writing. He has scored *The Power Puff Girls* TV show and first movie (appropriately titled *The Power Puff Girls Movie*) as well as *Jay and Silent Bob Strike Back* and the Japanimation film *Iron Monkey*.

All of this experience has lead Venable to record his own electronica CD. *Holding Space* was released last summer and has a wide range of musical influences. However, it concentrates heavily on the sound of modern Japan—conjuring pictures of hot pink neon lights, ultra-kitsch fashion and fast-paced rhythms. Venable's music on this, his first non-soundtrack album, is classic electronica: It builds layers and patterns and uses dramatic changes in dynamics to take his listener on a small musical journey. One can't escape the overall cinematic atmosphere, as Venable uses techniques he has been honing throughout his career as a film scorer. "Happy Ending" definitely evokes the feel of an Anime film—perhaps because of the Japanese vocal loop it contains.

"I understood the role of a musician playing live and I understood what I could do as a DJ playing live. But those two roles have crossed over into each other in this modern time and I now have to go back to that humble place of learning"

The track "Welcome to the World" begins with a haunting keyboard part that shifts into a fast drumbeat. This track seems to be his most house-like song, with a pounding beat that slowly gets louder as more sounds are added. The song goes on until it all drops out...only to build up again to a more frenzied beat.

Overall, Venable keeps things pretty formulaic on this *record*, *wanting* to deliver the goods, as it were. Although the songs resonate with layers and dynamics, it's hard to catch a real sense of musical adventure. But this record will, no doubt, effectively help the artist cross over from being primarily a screen composer to being a contender in the electronica music arena. *Holding Space* is a necessity for any fan of electronica who also admires Japanimation and anime. •

make your selection, *please*



Fresh club cuts, a hip-hop milestone and the latest service for remix fanatics...

By David Kreiner

ULTIMIX 106 gets the party started with Ultimix's special brand of house and dance remix magic. "Easy As Life" by Deborah Cox is a vinyl-only bonus cut that borrows from the Tony Moran Mix at a smoking 132 BPM. This ballad from the Broadway show *Aida* (in which Deborah has the lead) gets a killer club remix by Jim Thias.

Take the hook from Whitney Houston's "I Wanna Dance with Somebody" and put it over U2's "With or Without You" bassline and you get LMC vs. U2 on "Take Me to the Clouds Above (Ulti-Remix)" at a soaring 128 BPM. With sweet vocals from Rachel McFarlane, it's a fun late-night bouncer. After a successful run in the UK, the trio Mis-Teeq brings their new hit, "Scandalous" to the US with Part 1 at 100 BPM and Part 2 using the Bermudez & Griffin Mix at a clubby 125 BPM. I prefer the club mix for its cleanness and programmability. One of my favorite bands is the ground breaking Beastie Boys. Here, they bring an old school vibe on "Ch-Check It Out" (115 BPM). This cut is getting tons of airplay on alternative rock outlets as well as "Churban" stations (a mixture of contemporary hit radio [CHR] and urban radio) all over the country. This song is a lot of fun and gets a super-sweet remix from Mark Roberts.

"Ocean Avenue," by modern rock outfit Yellowcard, starts off with a very funky, 87-BPM drumbeat, then doubles in tempo when the singing starts. I always welcome rock remixes like this, as they give DJs a wider range of programming choices. Club sensation Anastacia is back with "Left Outside Alone," which utilizes the Jason Nevins Global Mix (126 BPM). It's a very clubby late-night hit that could use some airplay to help it reach its full potential. Motorcycle is up next with "As the Rush Comes" at a trancy 140 BPM with sweet female vocals and a fast freestyle feel. EnMass takes this club track into progressive trance/breaks territory.

Kimberley Locke (*American Idol* finalist, season two) is next, with the very down-tempo "8th World Wonder" at 100 BPM. The vocals are good, but the beat is not strong enough to dance to. On the other hand, "Love Me Right (Oh Sheila)" by Angel City (featuring Lara McAllen) is a 132-BPM pop/house track that is one of the best on the set. It utilizes the vocals from Ready for the World's "Oh Sheila" and then adds new vocals on the chorus. Wrapping up the set, a great club remix kicks Jessica Simpson's remake of Berlin's classic ballad "Take My Breath Away" up a notch. It is propelled by the Eddie Baez Mix, at a brisk 127 BPM. The jammin' house vibe makes it great for late-night programming.

STREET TRACKS 75 is a great two-CD set marking the diamond anniversary of a series that combines classic and current hip-hop and R&B remixes. It starts with DJ Sab's "Old School Megamix" at a bathroom-break length of 13:52. It features classics like "Back to the Hotel," "Hip Hop Hooray" and many more. Immediately following the megamix, Tone Loc's "Wild Thing" (125.6 BPM) and Rick James' "Superfreak" (130 BPM) get the full-length treatment with some cosmetic remix surgery.

The rest of the set is like a remixed hip-hop "greatest hits" collection. "Get Low (Again)" by Lil Jon & the Eastside Boys (100.8 BPM), "Salt Shaker" with the Ying Yang Twins, Lil Jon, Juvenile, Murphy Lee (101.9 BPM), "Tear It Up" by Yung Wun (featuring DMX) (90.4 BPM), "Ride Wit U" by Joe (featuring G Unit) (103 BPM) and "This Way" by Dilated Peoples (94.9 BPM) all get smoking remix treatments that will keep your dance floor full all night. "Don't Say Nuthin'" by the Roots is a very usable, smoothed out mix at 98 BPM. Mario Winans and P. Diddy are up next with "I Don't Want to Know" at 97 BPM—a big club and radio hit that gets a kick-butt remix here. Murphy Lee (featuring Nelly) brings "Hold Up" with an old school Jackson 5 beat (97 BPM). Beyoncé gets a sweaty remix of "Naughty Girl" at a rump-shakin' 136 BPM. This is one of the best remixes on the set. "What's Happenin'" by the Ying Yang Twins is redone with sparse beats at 107.8 BPM. Petey Pablo's "Freek-A-Leek" (104.9 BPM) is a huge radio smash and this remix will make it even easier to program. Next, at a peppy 120 BPM, is the

big radio and club hit from Shawnna (featuring Ludacris), "Shake That Sh**." This sparse remix is an essential addition to your arsenal. Closing out the collection are five "Street Beats" for your looping pleasure. This amazing anniversary set is a must-have for every club and mobile jock.

It's time to welcome an exciting new player to the remix game: ***SELECT MIX***. The service is provided by Zeo Radio Networks™ and is produced by syndicated, radio mix show DJs who want to bring some new life to the remix world. Each disc contains a variety of styles—like Top 40, dance, modern rock, hip-hop and R&B—that will be very useful, especially for Mobile DJs. All songs include extended intro, middle and outro beats for expert mixers.

Getting things started on ***SELECT MIX 3*** is Lil' Flip with "Game Over" at 82 BPM. Very thin beats get the groove going right away, with fun video game sounds in the background. Hoobastank receives the remix treatment on "The Reason" (83 BPM). The intro beats make this rock song extremely functional. Yung Wun's "Tear It Up" (90 BPM) starts with a huge drumbeat in this particular mix. "All Falls Down" by Kanye West (featuring Syleena Johnson) becomes a great set-starter with this super-clean, 92-BPM mix. Mario Winans (featuring Enya and P. Diddy) has a radio hit with "I Don't Wanna Know" (98 BPM). In this mix, the original, smoothed-out R&B song acquires a slightly harder drum track to push the song. A reggae-infused hit from Black Eyed Peas, "Hey Mama" is one of the best remixes on the set, at 100 BPM. Knoc-Turn'al's "The Way I Am" (102 BPM), Petey Pablo's "Freek-A-Leek" (105 BPM), and Guerilla Black's "Guerilla Nasty" (107 BPM) all get the full-on remix treatment. The addition of a freestyle vibe makes Jessica Simpson's take on "Take My Breath Away" (110 BPM) a bit more programmable. "Culo" by Pittbull (featuring Lil Jon) is a huge radio smash and this 120-BPM remix is a must-have version of the track. Also clocking in at 120 BPM is "My Band" by D12. A bonus track from Ludacris, "Splash Waterfalls" closes out the set at a booty-shaking 140 BPM. Each *Select Mix* issue also includes four cool instrumental tracks to help you make your own remixes.

David Kreiner is the owner of The Source DJ Music. All the CDs reviewed here can be found at www.thesourceformusic.com. Call 800-775-3472 or e-mail info@thesourceformusic.com for a free catalog.



ULTIMIX 106		
Take Me to the Clouds Above (Ulti-Remix)	LMC vs. U2	128
Scandalous, Pt. 1	MIS-TEEQ	100
Scandalous, Pt. 2 (Bermudez & Griffin Mix)	MIS-TEEQ	125
Ch-Check It Out	BEASTIE BOYS	115
Ocean Avenue	YELLOWCARD	87
Left Outside Alone (Jason Nevins Mix)	ANASTACIA	126
As the Rush Comes	MOTORCYCLE	140
8th World Wonder (CD Bonus)	KIMBERLEY LOCKE	100
Love Me Right (Oh Sheila) (CD Bonus)	ANGEL CITY feat. LARA MCALLEN	132
Take My Breath Away (Eddie Baez Mix)	JESSICA SIMPSON	127

STREET TRACKS 75		
DJ Sab's Old School Megamix - 13:52		
Wild Thing	TONE LOC	125
Superfreak	RICK JAMES	130
Get Low (Again)	LIL JON & THE EASTSIDE BOYS	100
Salt Shaker	YING YANG TWINS, LIL JON,	101.9
	JUVENILE, MURPHY LEE	
Tear It Up	YUNG WUN feat. DMX	90.4
Ride Wit U	JOE feat. G UNIT	103
This Way	DILATED PEOPLES	94.9
Don't Say Nuthin'	ROOTS	98
I Don't Want to Know	MARIO WINANS feat. P. DIDDY	97
Hold Up	MURPHY LEE feat. NELLY	97
Naughty Girl (Naughty Booty Mix)	BEYONCÉ	136
What's Happenin'	YING YANG TWINS	107.8
Freek-A-Leek	PETEY PABLO	104.9
Shake That Sh**	SHAWNNA feat. LUDACRIS	120
Street Beat 1 (Get Em' Up What?) - 2:44		105
Street Beat 2 (The Crowd Can) - 3:14		90.5
Street Beat 3 (Don't Stop Bobbin') - 3:34		91.7
Street Beat 4 (Busy to the Beat) - 3:06		93.9
Street Beat 5 (Shake Yo Bump, Version 1) - 2:40		99.5

SELECT MIX 3		
Game Over	LIL' FLIP	82
The Reason	HOOBASTANK	83
Tear It Up	YUNG WUN	90
All Falls Down	KANYE WEST feat. SYLEENA JOHNSON	92
I Don't Wanna Know	MARIO WINANS feat. ENYA, P. DIDDY	98
Hey Mama	BLACK EYED PEAS	100
The Way I Am	KNOC-TURN'AL	102
Freek-A-Leek	PETEY PABLO	105
Guerilla Nasty	GUERILLA BLACK	107
Take My Breath Away	JESSICA SIMPSON	110
Culo	PITTBULL feat. LIL JON	120
My Band	D12	120
Splash Waterfalls	LUDACRIS	140
Flipped Beats (Loop Track)	LIL' FLIP	82
Beat It Up (Loop Track)	YUNG WUN	90
My Band's Beats (Loop Track)	D12	120
Luda's Loop (Loop Track)	LUDACRIS	140

PSWCDT!

The Princess Ball

Fairy-tale fantasy and family bonding combine in a unique affair

By Jay Maxwell





Once upon a time, there was a princess named Rebecca. She was the fairest in all the land. As long as she could remember, she lived in a princess's world. In her bedroom, she was surrounded by other princesses: Cinderella, Snow White, and Sleeping Beauty. All her favorite stories were of princesses who lived in a land of wonder and imagination. Except for a wicked stepmother or evil witch, these beauties lived in a time of innocence. Their dream was to find a tall, strong, and handsome prince. They would meet at a royal ball, instantly fall in love, dance until the stroke of midnight, and, of course, live happily ever after.

HOSTING A ROYAL EVENT

In case you are reaching back into your own childhood memories to recall a princess named Rebecca, let me solve the mystery. She is actually my precious seven-year-old daughter. Last year was her first year as a Brownie Girl Scout and the year ended with a Princess Ball where only the girls and their fathers were invited to dress up in their royal finery, each dad in a tux and his beaming beauty in her ball gown. Top hats were provided for each gentleman, crowns were placed on the head of each princess. No one cared that the top hats were plastic and the crown jewels were mere stickers. It was a night filled with magic, the kind of magic that makes life wonderful. Every dad there knew that it was only for a short time that his little girl would look at him as her prince, her king, the man in her life that she wanted to dance with, unabashedly, until the clock struck midnight. (Actually, until the clock struck nine—Mom's orders).

Over the last several years, my company has had the pleasure of playing at many Princess Balls (often called Cinderella Balls). Naturally, I was very excited as I made plans for my own daughter's event. My original idea was to not only dance with Rebecca, but to really impress her and her friends by also DJing the dance. Only a few days before the big party, I revised my objective and decided to spend every moment with her and leave the performance to one of my trusted jocks. To ensure that the music was to the liking of this royal group, I created a play list for my DJ to follow. I bolded the songs that were must-plays and suggested that he play the others listed as time allowed. Most of the songs were either from Disney movies or were standards that would be very recognizable. When I proudly showed my wife (or should I say my Queen) the list she reminded me that some of the first graders might not be as sheltered to contemporary radio as Rebecca and suggested that I put a few major hits by Britney Spears or *NSYNC on the list. A wise king always takes advice from his queen, so I added a handful of current pop songs with a note that the girls

They would meet at a royal ball, instantly fall in love, dance until the stroke of midnight, and, of course, live happily ever after.



might be too young for these songs and to use good judgment.

TICKET TO THE LAND OF ENCHANTMENT: PRICELESS

The church social hall was converted into a court fit for Prince Charming or Cinderella, and from the minute my princess and I walked into the entranceway, the gleam in my daughter's eyes left no doubt that this was going to be a night to remember. I witnessed the same aura surrounding each little girl as she entered the room holding her daddy's hand. After a brief meal lasting, at most, thirty minutes, my DJ began the dance music. From the first song until the end of the event an hour-and-a-half later, dads and their gals danced to almost every song. Fast or slow, silly or sentimental—each song had the floor packed. There was one genre of music however that didn't work: today's current music. After only a song or two, it was clear that our royals in attendance had not yet been influenced by modern culture.

If you are always looking for "alternative" gigs, this is a great adventure to add to your business. I call it an adventure because it is so refreshing to witness firsthand a fairy tale come true, even if it is for only one night. However, these events are typically funded on a shoestring budget. Don't expect to get the same as you do for a wedding. In fact, don't expect the same price as you get for a small birthday party. Expect to be asked to donate your time and talent and be willing to accept a donation instead. Add this type of gig to your list of extra events you play to build goodwill and possibly gain referrals. While we are all in this business to make a living, there are more important things in life than making money. Just imagine Princess Rebecca saying to you, "Play something we can dance to—just for me and my dad." You can't take that to the bank, but you can bank it in your heart forever. •

SONG TITLE	ARTIST OR SOUNDTRACK
Guests' Arrival and Dinner	*(Listed in order to be played)*
Trashing the Camp	*TARZAN*
A Dream Is a Wish Your Heart Makes	*CINDERELLA*
Belle	*BEAUTY AND THE BEAST*
Do-Re-Mi	*SOUND OF MUSIC*
Father and Daughter	*WILD THORNBERRYS*
It's What's Inside That Counts	*CINDERELLA II*
Kiss the Girl	*LITTLE MERMAID*
Look Through My Eyes	*BROTHER BEAR*
My Favorite Things	*SOUND OF MUSIC*
Once Upon a Dream	*SLEEPING BEAUTY*
Someday My Prince Will Come	*SNOW WHITE*
Something There	*BEAUTY AND THE BEAST*
Thank Heaven for Little Girls	*GIGI*
World Is Looking Up to You	*CINDERELLA II*
You'll Be In My Heart	*TARZAN*
You've Got a Friend in Me	*TOY STORY*
Fun Songs for Dancing	*(Play in order you desire)*
Chicken Dance	EMERALDS
Hokey Pokey	RAY ANTHONY
Limbo Rock	CHUBBY CHECKER
Let's Twist Again	CHUBBY CHECKER
Loco-Motion	KYLIE MINOGUE
Shout	OTIS DAY
Who Let the Dogs Out	BAHA MEN
Fun, Fun, Fun	BEACH BOYS
Wooly Bully	SAM THE SHAM & THE PHARAOHS
YMCA	VILLAGE PEOPLE
Girls Just Want to Have Fun	CYNDI LAUPER
Celebration	KOOL & THE GANG
Disney's Mambo # 5	LOU BEGA
Barbie Girl	AQUA
Slow Songs	*(Play in order you desire)*
Because You Loved Me	CELINE DION
Butterfly Kisses	BOB CARLISLE
Can You Feel the Love	*LION KING*
Child of Mine	CAROLE KING
Circle of Life	*LION KING*
Colors of the Wind	*POCAHONTAS*
Daddy's Little Girl	AL MARTINO
My Special Angel	BOBBY HELMS
Way You Look Tonight	ROD STEWART
What a Wonderful World	LOUIS ARMSTRONG
Whole New World	*ALADDIN*
Last Song of the Evening:	
Beautiful in My Eyes	JOSHUA KADISON

The Top 200 in Action

With your host, Ron Carpenito

Proven play lists—repackage, shined up and ready to use!

Before we get into the set this month, which will feature songs listed on the *Mobile Beat* Top 200 for 2004, I'd like to acknowledge one of our readers who wrote in. His name is Bill Terwilleger, aka, "Bill T" of Verona, New York. Bill and his crew have been playing to the masses in the central New York area for over 20 years, providing all levels of DJ support and equipment rentals. Check out Bill's website at www.billt.com and you will find a great music page with about 35 links to song lists of all different styles.

Bill sent in a whole bunch of his set lists to us, which were primarily three or four songs in length. It made me wonder what other people thought about how many songs actually create a "set." I tend to use five to seven songs of a particular style before moving on to something different or to a slow set. Bill touched upon his earlier training in broadcast school where "they taught us that when doing live BPM mixing, never run more than three to four of the same type of songs in one set, and always increase (never decrease) the BPMs by at least two. Always work 'up' in your sets."

GIVE IT UP! SEND IN YOUR SET LIST AND GET A FREE MOBILE BEAT T-SHIRT IF WE USE IT HERE!

Bill's knowledge also helped to pay off when working the club scene back in the '80s, where "the owners liked it when I would 'turn the floor over' and play 15-20 minute sets, then talk-over and switch up to something else. It really helped the bar to make more money and servers to get tipped more." This point really hits home. When working in a club or other revenue-generating environment, it's important to remember the real reason we are there: to add to the establishment's bottom line. Yes, we want to play the best music, mix it well, keep the floor moving and build our own reputation, but we also need to remember the interests of our client, in this case, the club. Bill and I agreed in the end that the crowd and type of event you're playing would most ultimately dictate the length and style of your sets.

Now, to our set featuring only songs listed on the *Mobile Beat* 2004 Top 200. This set features some of the hottest hip-hop and Top 40 beats on the list. (Unless otherwise noted, they are all clean, "radio edit" versions.)

Begin with IN DA CLUB (50 Cent) and speed up to around 92 BPM. If your CD player has a "key lock" feature (allowing you to increase speed while staying in the same key—ie., no chipmunk vocals) it'll come in handy here. Then beat mix into SHAKE YA TAILFEATHER (Murphy Lee w/ Nelly and P. Diddy). Next, mix into MAGIC STICK (Lil' Kim), followed by STAND UP (Ludacris). At this point we turn toward Top 40 and mix into CRAZY IN LOVE (Beyoncé, Ultimix version), followed by ROCK YOUR BODY (Justin Timberlake, Ultimix version). Wrap it up with HOT IN HERRE (Nelly, Ultimix version). And there you have it, a seven-song, 30-minute set of today's hip-hop and Top 40 that builds from 92 BPM up to 106 BPM that's sure to fill up and hold the floor.

Remember…Play the best music, mix it well, and they WILL dance! •

If you've got a really great set that you've used repeatedly with success, we would love to help you share it with your fellow DJs. Send it to me at ron@djroncarpenito.com or to our editor Dan Walsh at dwalsh@mobilebeat.com.


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MUSIC NEWS

By Fred Sebastian

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The Computer Ate My Music—Drinks Anyone?!

By Fred Sebastian

As the mad rush of digital downloading slows, more and more people realize that computerized distribution of music is not quite as simple as advertised—nothing like going through the learning curve to buddy up with a download site, only to find they don't have the songs you want or the download didn't work. So, many music seekers have ventured back into purchasing the tried and true excellence of pre-recorded compact discs. Sure, most CD stores are gone now and there are far fewer great compilations to choose from…but in this column, as always, I've got some great CD song collections to tell you about.

In a good compilation like ***ULTIMATE COUNTRY***, there's no holding back on variety, rarity and old favorites. After all, a good DJ compilation is more about satisfying a diverse crowd than your own favorites. This CD compilation captures some recent, '90s material, but mostly classic country hits. It has everything: party tunes, classic ballads, and song stylings from days gone by, featuring many of country music's greatest superstars. It's a two-CD compilation that rounds up decades of greats.

ULTIMATE COUNTRY

Dance the Night Away	MAVERICKS
A Soft Place to Fall	ALISON MOORER
Oh Romeo	MINDY McCREADY
A Thousand Miles From Nowhere	DWIGHT YOAKAM
Brown Eyed Girl	VAN MORRISON
Wind Beneath My Wings	LEE GREENWOOD
Islands in the Stream	KENNY ROGERS & DOLLY PARTON
Crazy	PATSY CLINE
I Fall to Pieces	LORETTA LYNN
Me and Bobby McGee	KRIS KRISTOFFERSON
One Piece at a Time	JOHNNY CASH
Rhinestone Cowboy	GLEN CAMPBELL
Wimoweh	KARL DENVER



I Recall a Gypsy Woman	DON WILLIAMS
When Soul Meets Soul	ADAM COULDWELL
Behind Closed Doors	CHARLIE RICH
Blanket on the Ground	BILLIE JO SPEARS
From a Distance	NANCY GRIFFITH
I've Cried the Blue Right Out of My Eyes	CRYSTAL GAYLE
Jolene	DOLLY PARTON
How Do I Live	TRISHA YEARWOOD
A Good Year for the Roses	ELVIS COSTELLO & THE ATTRACTIONS
Achy Breaky Heart	BILLY RAY CYRUS
5,6,7,8	STEPS
I Honestly Love You	OLIVIA NEWTON-JOHN
Don't It Make My Brown Eyes Blue	CRYSTAL GAYLE
Stand By Your Man	TAMMY WYNETTE
What I Am	EDIE BRICKELL & THE NEW BOHEMIANS
I Was Country When Country Wasn't Cool	BARBARA MANDRELL
She Is His Only Need	WYNONNA
Love Can Build a Bridge	THE JUDDS
Bobbie Sue	OAK RIDGE BOYS
The Devil Went Down to Georgia	CHARLIE DANIELS BAND
Help Me Make It Through the Night	CHARLEY PRIDE
Talking In Your Sleep	AMANDA NORMANSELL
Play, Guitar Play	CONWAY TWITTY
If I Said You Had a Beautiful Body(Would You Hold It Against Me)	BELLAMY BROTHERS
You're My Best Friend	DON WILLIAMS
I Will Always Love You	KENNY ROGERS
Forever and Ever, Amen	RANDY TRAVIS



I'm going to guess that the person who said rock 'n' roll will never die might actually be dead by now…But rock music does live on, and ***CHART SHOW ULTIMATE ROCK VOL. 1*** is an outstanding collection of hits that highlight why. From Steppenwolf and the '60s to the Black Crowes and the '90s, with loads of great stuff in between, this is a fine double-CD collection of great rock.

CHART SHOW ULTIMATE ROCK VOL. 1

Pride (In the Name of Love)	U2
Whole of the Moon	THE WATERBOYS
Stop the World	EXTREME
Since You've Been Gone	RAINBOW
Don't Believe a Word	THIN LIZZY
All Right Now	FREE
Too Much Too Young	LITTLE ANGELS
Kiss This Thing Goodbye	DEL AMITRI
Born to Be Wild	STEPPENWOLF
Everything About You	UGLY KID JOE
Addicted to Love	ROBERT PALMER
Hold the Line	TOTO



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Eye of the Tiger	SURVIVOR
My Best Friend's Girl	THE CARS
Cold As Ice	FOREIGNER
Remedy	BLACK CROWES
Let's Dance	CHRIS REA
The Heat Is On	GLENN FREY
Youth Gone Wild	SKID ROW
Poison	ALICE COOPER
More Than a Feeling	BOSTON
I Don't Want a Lover	TEXAS
Radar Love	GOLDEN EARRING
Been Caught Stealing	JANE'S ADDICTION
Steal Your Fire	GUN
Motorcycle Emptiness	MANIC STREET PREACHERS
Dead Ringer for Love	MEAT LOAF
(Don't Fear) The Reaper	BLUE OYSTER CULT
Power of Love	HUEY LEWIS & THE NEWS
Life's Been Good	JOE WALSH

If you use 12" vinyl or maxi CD singles you know the thrill of unique versions and club mixes of hot dance tracks. Many bonus versions are exclusively available as singles, are usually longer than the radio cuts, often feature a turbocharged mix, and can sometimes be better than the radio cut. ***CLUB ZONE 2*** is a two-CD set made up of all 12" club mixes of hit dance tracks. Many of these mixes are impossible to find and most online sites do not offer different club mixes and versions of hits. Another great feature is that this is not a continuous mix, so each track has clean starts and finishes so you can mix them your way. This is sure to make 'em sweat.



CLUB ZONE 2

Mary Jane (All Night Long) (Bottom Dollar House Vocal)	MARY J. BLIGE
My Prerogative (Joe T. Vannelli Light Mix)	BOBBY BROWN
Hold That Sucker Down (Happy Daze)	THE O.T. QUARTER
Love Eviction (Watermill Club Mix)	QUARTZ LOCK w/ LONNIE GORDON
Short Short Man (Strike's Proud Clean Mix)	20 FINGERS w/ GILLETTE
Legends of the Dark Black, Part 2 (Renegade Master Mix)	WILDCHILD
Sing It (The Hallelujah Song)(Goodfellos Remix Edit)	MOZAIC
Break of Dawn (Rhythm on the Loose '95 Remix)	RHYTHM ON THE LOOSE
The Morning After (Free at Last) (North West Six Mix)	STRIKE
This Time Baby (Eat Me Edit)	PANDELLA
Weekend (Greed Remix)	TODD TERRY PROJECT
Hold On (12" Master)	HAPPY CLAPPERS
I Can't Get No Sleep '95 (Morales Late Nite Mix)	MASTERS AT WORK w/ INDIA
Sweetest Day of May (Julio Vocal Mix)	JOE T. VANNELLI PROJECT
Look Ahead	DANNY TENAGLIA w/ CAROLE SYLVAN
Feel Good (Serious Rope 'Good Vibe' Mix)	ANTONIA LUCAS

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Get Your Hands Off My Man! (Nush Chocolate Factory Mix)	JUNIOR VASQUEZ
I Luv U Baby (Dancing Divaz Club Mix)	THE ORIGINAL
Sex on the Streets (Radio Edit)	PIZZAMAN
Hooked (Tony DeVit Remix)	99TH FLOOR ELEVATORS w/ TONY DE VIT
We've Got to Work It Out (Way Out West Mix)	BELL CANTO
Salva Mea (Epic Mix)	FAITHLESS
Hold My Body Tight (Danny Tenaglia Vocal Mix)	EAST 17
Shoot Me with Your Love (Loveland's 7" Pop'd Up Mix)	D:REAM
Booyah! (Here We Go) (Clock Short Stab Edit)	SWEETBOX w/ TEMPEST
Serious Situation (Original Instrumental Mix)	NUFF SISTERS
Keep Warm (T-Empo's Balearic Ballistic Mix)	JINNY
Rhumba (225th Street Mix)	ROGER S.
Strings of Life (Ashley Beedle Remix)	10TH PLANET
The Finest (Joey Negro Club Mix)	TRUCE
Stayin' Alive (Long Version)	N-TRANCE
Your Loving Arms (Hands in the Air Mix)	BILLIE RAY MARTIN

Rock 'n' roll, blues and soul come together in this outstanding double-CD collection of oldies. ***ROCK & RHYTHM GOLD*** is a party compilation of excellent '60s hits turned all-time favorites. Many of these songs continue to rank in party play lists like the Mobile Beat Top 200 to this day. It's called Rock & Rhythm Gold but this stuff far out-performed gold many years ago.



ROCK & RHYTHM GOLD

Soul Man	SAM & DAVE
Respect	ARETHA FRANKLIN
Green Onions	BOOKER T. & THE MGs
What'd I Say (Part 1)	RAY CHARLES
But It's Alright	J. J. JACKSON
Shake a Tail Feather	JAMES & BOBBY PURIFY
I Can't Turn You Loose	OTIS REDDING
Memphis Soul Stew	KING CURTIS
Show Me	JOE TEX
Tossin' and Turnin'	BOBBY LEWIS
Mother-In-Law	ERNIE K-DOE
Kansas City	WILBERT HARRISON
Stagger Lee	LLOYD PRICE
The Loco-Motion	LITTLE EVA
Funky Street	ARTHUR CONLEY
Do You Love Me	CONTOURS
The Nitty Gritty	SHIRLEY ELLIS
Shout (Parts 1 & 2)	ISLEY BROTHERS
Expressway to Your Heart	SOUL SURVIVORS
I Can't Stop Dancing	ARCHIE BELL & THE DRELLS
In the Midnight Hour	WILSON PICKETT
Who's Making Love	JOHNNIE TAYLOR
Papa's Got a Brand New Bag	JAMES BROWN
Twenty-Five Miles	EDWIN STARR
Knock On Wood	EDDIE FLOYD
C. C. Rider	CHUCK WILLIS
B-A-B-Y	CARLA THOMAS
I Like It Like That	CHRIS KENNER
It's All Right	IMPRESSIONS
Rescue Me	FONTELLA BASS
The Monkey Time	MAJOR LANCE
The Shoop Shoop Song (It's In His Kiss)	BETTY EVERETT
Don't Play That Song (You Lied)	BEN E. KING
Tell Him	EXCITERS
Build Me Up Buttercup	FOUNDATIONS
Mr. Lee	BOBBETTES
I'm Blue	IKETTES
Walkin' the Dog	RUFUS THOMAS
Poison Ivy	COASTERS
Save the Last Dance for Me	DRIFTERS

Stay Tuned...

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The New Karaoke Revolution

Love it or hate it, karaoke technology keeps giving more song power to the people

By Greg Tutwiler

Roughly twenty years ago, the karaoke revolution landed on the West Coast, fresh off the boat from Japan. It's amazing how things have changed in two decades. Back then, players were $1,000 to $1,500 each and discs were $199 a piece. Only a few brave souls with the cash to invest got into the business. Now, take a stroll through any department store and you'll find a half dozen different kinds of home karaoke units, some for less than fifty dollars, and a disc selection large enough to outfit a small library. And many of those discs are $9.95 or less.

But it doesn't stop there. We wonder sometimes why we're seeing smaller crowds at our shows and clubs giving up the struggle to compete. It's easy to blame it on the economy, and that probably had something to do with it. But we can't really hang it all on that. Anyone can get into this business now. It's affordable and easily accessible. In my town of 40,000, I used to be one of three karaoke companies. Now there are no less than twenty. And everyone is working, although not all are providing the highest quality entertainment or garnering high paying gigs. But no club-goers seem to care much, just as long as they get to sing their four or five songs a night. It's all about getting to sing.

KARAOKE STATION

Personal performance options keep expanding, with no end in sight, giving us choices beyond our imaginations twenty years ago. The home karaoke machine was just the beginning. With the increasing popularity of gaming units like Nintendo, Xbox, and PlayStation, it was bound to happen. Last year Konami and Harmonix Music Systems (www.konami.com / www.harmonixmusic.com) released *Karaoke Revolution*. It reached multi-platinum when in 2003, *Time Magazine* crowned it as the best game of the year.

The game allows you to convert your PlayStation 2 console into a futuristic party machine. Players are rated on their pitch and rhythm and, in the multi-player mode, you can earn points for your ability to knock off your favorite ditty. It features up to nine singing venues, from a State

Fair to a Subway, and the AI (artificial intelligence) responds to your performance. If it's bad, the fans will boo you, and if you sing well, they will respond with claps and screams. It's like having a karaoke contest anytime you want, in the comfort of your own home. With Volume 2 now lining the shelves, (featuring a new Medley Mode), who needs Simon?



ROCK IN YOUR HAND

Feel the need to sing on your lunch break? SongDog Network (www.songdognetwork.com), a Motorola spin-off, has a personal portable unit called the iRock 680 (www.myirock.com). It's a digital audio player with karaoke tunes saved in MP3 or MP3i format. It displays the lyrics and other graphics while the song plays allowing you to sing along anywhere. iRock owners are directed to a Web site where they can download audio files with background or lead vocals.

Pocket PC phone owners and PDA users will like this one. PocketCDG v2 lets you transform your Pocket PC into a powerful karaoke machine. Using the MP3 format, while a song is playing, you can see the lyrics of the song scroll across your screen. Curious? Download a trial version of the program at www.handango.com.

ROLL YOUR OWN

Would you like to create a karaoke song from scratch? PowerKaraoke, a CDG authoring tool (www.powerkaraoke.com) gives you just that option. You can use any MP3 or WAV file as the beginning soundtrack, or you can take an existing song and remove the lead vocals by using Power Vocal Remover. Next, you simply enter the lyrics, either by typing them in, reading them from a text file, or pasting them from an external editor. Then you tap your keyboard's space bar to synchronize them as the music plays. You can insert a title and credits screen, change the font, and even create duets with this software. And if you want to add even more flavor to your new karaoke tracks, try Power Video Karaoke. With this you can incorporate AVI or MPEG video as the foundation for your background images.

Where do we go from here? Wristwatch karaoke? Virtual reality karaoke implants? How about a karaoke unit on the back of your airplane seat? One thing's for sure, if someone can dream it up, someone will create it...and someone will sing with it. Those who said it would never last, never saw past the bar stool or the empty beer mug. The future for the next karaoke revolution looks bright indeed. •

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Meeting Tina

Mobile Beat's resident crowdpleaser shares his own wonderful wedding story

By Mike Ficher

While most events bestow upon us the good vibrations of a night's work well done, one very memorable reception several years ago yielded something quite a bit more lasting for me—my wife.

Call it fate, chalk it up to good fortune, frame it as destiny: I met Tina at an event I was not originally scheduled to work! Nor, was I—like a few other guys in the profession—scouring the floor for prospects.



A Little More Action

While I have owned my own company, Dance Express, for eighteen years, in early 1993, seeking to broaden my experience and pick up some additional cash, I accepted an offer from the venerable Andy Ebon to expand his staff to four DJs at Designer Music. Andy posted the weekend assignments for the crew on a board in his office in San Francisco. I was assigned to an early Sunday afternoon wedding reception on August 22, 1993.

About mid-week, I received an urgent call from Judy Thornton, a dance instructor colleague of mine. She was seeking a dance partner for a country-themed company picnic on Sunday morning. I recalled that another jock was scheduled to perform at a wedding a bit later in the day, at a location reasonably near the one I was scheduled for. A trade might allow me to assist Judy with her event and fulfill my commitment to Designer Music.

I called Andy, asking if Paul Martell and I could switch events so I could assist Judy with her picnic. Ever the cooperative director, he called Paul, who agreed to the switch. To accommodate the time frame, Andy encouraged me to pick up the van the evening before so I could go straight from the picnic to the reception, about a 15-mile drive.

"You Look Good"

The picnic went well. The enthusiasm of the few participating in our line dance instruction segment made up for the indifference of the many choosing to just eat, slouch or engage in other activities. I dropped Judy off on the way to Green Hills Golf and Country Club, a moderately posh private club tucked into the base of the foothills in Millbrae, a fairly affluent suburb of 21,000 located about 15 miles south of San Francisco.

I was concerned about the logistics because the dancing and the ceremony were taking place in the same room (the dining and bar area were in the bordering area). After the ceremony, I had about 30 minutes to set up while the guests were enjoying cocktails. Still decked in my snakeskin cowboy boots, blue jeans and billowing country shirt, I sought out the event coordinator, Tina Bordieri, anxious to survey the situation.

Usually working in tandem with her mother, her business partner in By Invitation Only, the attractive brunette with the dazzling green eyes was on her own on this particular day. After brief introductions (I pronounced her last name correctly—yes!), I apologized for my current attire and indicated that I would be changing after setting up the equipment.

"You look good," Tina said, with a dynamite smile.

The Arrow Strikes

Still focused on the pending turnaround, I smiled back and quickly headed to the van to unload the equipment into the bar area before the short ceremony began. When the guests moved to the large dining room adjacent to the dance floor after the ceremony, I swiftly established my presence in the room, then changed into a tuxedo.

With her work coordinating the ceremony finished and the guests enjoying cocktails in the adjoining room, Tina checked to see if I needed anything and to review the agenda. We ended up engaging in a pleasant conversation.

Finally, Tina, adorned in an attractive, floor-length summer dress, walked across the floor in front of my booth to the front door. Cupid released his arrow.

Later, she asked me to accompany her to the vendor's dinner downstairs, not wanting to deal with a particularly intrusive and brash photographer on her own. However, thanks to his unavoidable dinner inquisition, I did learn about her eligibility, a bit about her family, her business and some of her likes and dislikes.

The event was rather slow, with the wedding couple not terribly interested in dancing and the logistics not conducive to easily building a robust crowd on the dance floor—a common problem at the facility. So, while the few danced, and after I had a few moments of fun with the crowd, Tina and I got a chance to know each other a bit more.

Almost two years later, we married on the crest of a hill in the Santa Cruz Mountains, 60 miles south of San Francisco, on a picturesque, sunny June afternoon. Now we have a bright, inquisitive, seven-year-old son, a healthy, growing relationship and are enjoying life's adventures together. Not a bad tip from a wedding I was not supposed to do! •



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